Neo Geo: Johnny Ray Huston finds a new pattern in San Francisco art p48

A new campaign, and new tactic, in the battle against privatization p10

GUARDIAN

APRIL 9 - 15, 2008 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 42, NO. 28 • FREE



Hard labor

How leaders of one of the nation's biggest unions are working overtime to trash dissident Sal Rosselli By J.B. Powell p13

GUARDIAN PHOTO BY CHARLES RUSSO

EDITOR'S NOTES

By Tim Redmond
› tredmond@sfbg.com

Everybody knows the Democratic Party's superdelegate problem: if Barack Obama wins the popular vote, as he probably will, and wins the highest number of elected delegates, as he almost certainly will, and the party leaders turn to Hillary Clinton instead, there will be a revolution in the rank and file that could damage the party for years to come.

But in San Francisco, that happens all the time.

The local Democratic Party is run by the Democratic County Central Committee, and 24 of the members are elected, democratically. But every Democrat who holds an elected office representing San Francisco, and every Democratic nominee for office, automatically gets a seat on the committee, too — so you've got another eight or so (it varies) people on the panel who are the local equivalent of superdelegates. US Sen. Dianne Feinstein is on the county committee. So is Board of Equalization member Betty Yee and state senator Leland Yee. House Speaker Nancy Pelosi has a seat. Rep. Tom Lantos was on the committee until he died; his replacement, almost certainly Jackie Speier, will take over his slot this week.

Of course, none of those high-powered types ever show up for committee meetings. They send proxies, either trusted advisors or staffers from their local offices. And often — all too often — those superdelegate proxies are the deciding votes on local issues.

See, the committee may not be the highest profile office in the land, but it has a fair amount of local clout. The central committee decides what position the Democratic Party takes on local issues — and that means both influence and money. The party endorsement on ballot measures can be influential, particularly when it

CONTINUES ON PAGE 5 ››

EDITORIALS 5 | NEWS + CULTURE 10 | PICKS 18 | VISUAL ART 48 | FOOD + DRINK 57 | CLASSIFIEDS 71
LETTERS 7 | TECHSPLOITATION 17 | MUSIC 24 | STAGE 51 | FILM 62 | ALT.SEX.COLUMN 73

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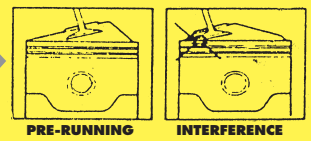
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Instead of whining and begging a big corporation to bestow its blessings on poor San Francisco, Newsom ought to look at this as an opportunity.

EDITOR'S NOTES

CONT››

comes with a place on the official party slate card.

These days the committee has a majority of elected progressives. But it's not an overwhelming majority — since half the seats are apportioned by Assembly districts, half the grassroots members are from the west side of town and tend to be more moderate. And not all of the eastsiders are progressives.

So on key endorsements this year — for San Francisco supervisor, for example — the majority of the elected delegates will probably vote for the progressives. But a minority will support the slate backed by Mayor Gavin Newsom — and the superdelegates will mostly go along.

So the Newsom slate at the very least will block the progressives from getting the endorsements. In fact, for a progressive candidate or ballot measure to get the party nod in a contested race requires an almost impossible majority of the elected members.

It can be infuriating.

Supervisors Chris Daly and Aaron Peskin, who often don't get along, are working together to get a solid progressive slate elected to the DCCC this June. It's a good idea, and there's a good chance many of the 24 slate members will win. But the will of the voters won't matter if the superdelegates can still weigh in and screw up any real reform.

I suppose it's possible to change to rules to kick the superdelegates off the committee, but that would be a brutal battle. And there's a much easier solution:

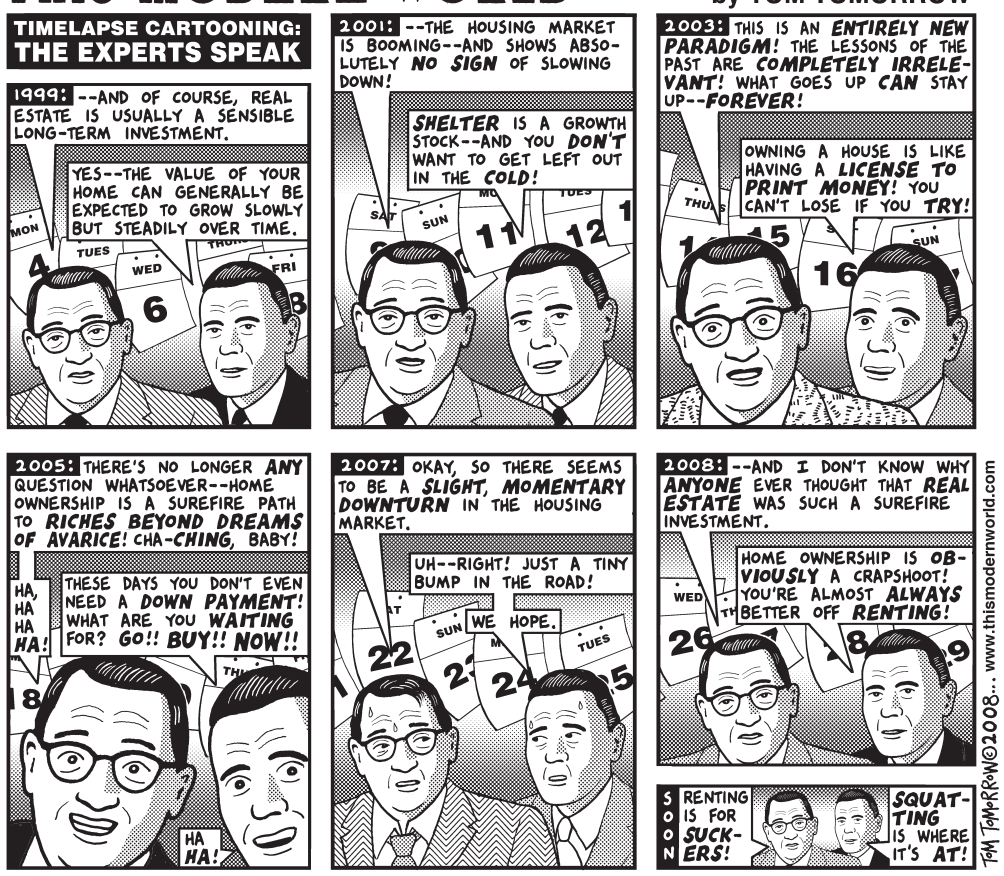
The committee needs to eliminate proxy votes.

Feinstein can't use a proxy to vote on the Senate floor. Pelosi can't send a proxy to vote in the House of Representatives. Proxies aren't allowed in the state Legislature. Why should the DCCC be any different?

If Dianne Feinstein really cares about Gavin Newsom's slate of supervisorial candidates this fall, then she can show up at the committee meeting and vote. Otherwise the grassroots, elected delegates get to decide. Seems fair to me. **SFBG**

THIS MODERN WORLD

by TOM TOMORROW



A big step for public services

EDITORIAL The battle against privatization of public resources took a big step forward this week when Sup. Ross Mirkarimi introduced a measure to create a Public Services Advisory Board to monitor what he calls the creeping takeover of city government by private outfits.

The new agency would monitor outsourcing of public services and advise the supervisors on whether it makes fiscal and policy sense to turn city programs over to businesses and nonprofits.

It's also a chance to push forward on public power, the disaster at the zoo, the move to privatize the golf courses and some parks, Mayor Gavin Newsom's efforts to hand the city's information technology infrastructure over to private companies, and the Presidio sellout.

The legislation is the first public effort of a new coalition called San Francisco Commons. The group includes labor, public power, neighborhood groups, and environmental activists and was formed to address the growing problem of the loss of public sector services. It's a crucial new addition to the city's political scene: the first organization specifically established to protect public services and public property.

The case against privatization is clear. Private entities aren't required to make their finances public (even if they're doing public service work with public money). And companies doing work on city contracts are motivated by profits, sometimes at the expense of the public interest. Typically, when private operators take over public services, the prices go up, worker pay goes down, and the quality of the delivery tanks. Just look at the Presidio, a national park that's been turned into a private real estate development, or the zoo, where privatization has led to misspent funds, poor conditions for animals, and a tragic tiger escape. Or look at Edison School, the failed experiment in education privatization in San Francisco.

San Francisco ought to be in the forefront of the antiprivatization battle nationwide, and this new group and legislation is a good first step. The agenda for the new advisory board is extensive: the panel needs to look at every large and small privatization move at City Hall. It needs to evaluate and report to the supervisors on the flaws in the mayor's schemes. It also needs to look forward actively at ways the city can bring more essential services under public control. That includes moving forward on community choice aggregation and then developing a plan to create a full-scale, citywide public power system. Public broadband service ought to be on the agenda, too.

The supervisors should approve Mirkarimi's bill, and the sooner the better, before Newsom finds some more of San Francisco to put on the block. **SFBG**

After Home Depot

EDITORIAL The proposal to build a Home Depot store on Bayshore Boulevard was a textbook example of terrible city planning. The community never asked for a big-box chain store; no city plans ever discussed how big-box retail would help the local economy. Instead, about eight years ago the giant Atlanta-based corporation decided it wanted a store in San Francisco, hired Jack Davis, a political consultant close to then-Mayor Willie Brown, and, after a brutal and unpleasant battle, got permission to build a giant suburban-style outlet of more than 100,000 square feet with a massive parking garage in a city where transit and pedestrian access are considered primary land-use values.

And now that Home Depot has decided, based on its business projections, that the whole thing was a bad idea and is backing out, San Francisco has a chance to turn the big empty lot on Bayshore into something that serves the community. There's a chance to make this a model for city planning, an example of how to do economic development right for a change. The mayor, city planners, and the supervisors need to insist on a credible process.

From the start, the fight over Home Depot was toxic, pitting small business owners, who feared that the discount chain would destroy local merchants, and Bernal Heights residents, who feared the traffic, noise, and pollution a car-dependent outlet would bring to the area, against Bayview-Hunters Point residents who desperately needed jobs. Home Depot lobbyists did their best to push the divide, arguing that employment opportunities at the store would help spur economic development in one of the city's poorest neighborhoods.

Lost in the rhetoric was the fact that the chain promised only about 200 new jobs, and would offer only a "good-faith effort" to hire half of those people from the neighborhood. In other words, at best, an eight-acre

CONTINUES ON PAGE 6 ››

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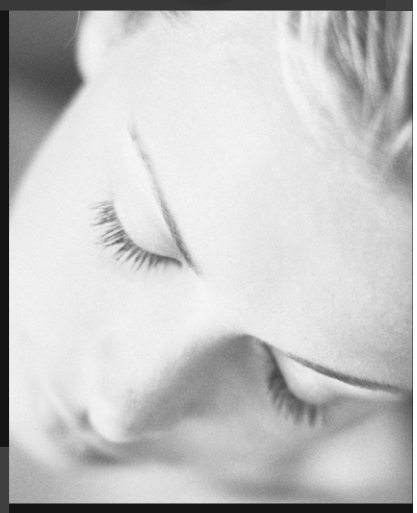
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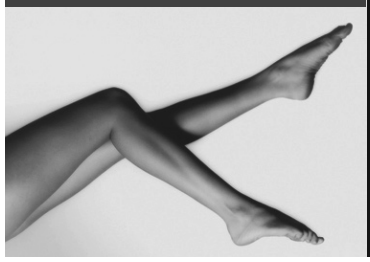
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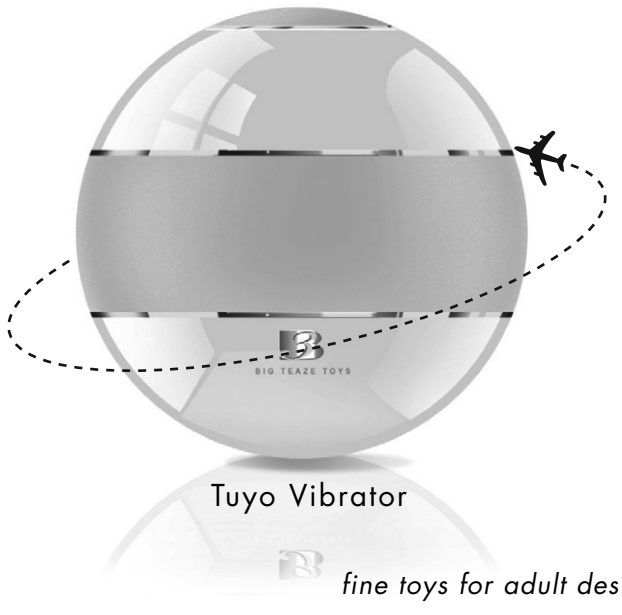
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HOME DEPOT

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project — one of the biggest retail developments in the city — would lead to 100 new jobs for Bayview residents. That was, to put it mildly, an abysmal deal.

An environmental impact report on the project essentially dismissed all of the neighborhood concerns, even arguing that air-quality impacts from increased car exhaust wouldn't count as an impact. The report tossed aside the fate of small businesses, particularly hardware stores, by saying that the store owners could simply start selling something else. Still, the supervisors voted to approve the project.

But now, after all that bitterness and expense, Home Depot is walking away, citing a sluggish market for home-improvement products. Mayor Gavin Newsom is begging the company not to abandon the plans altogether; he's urging Home Depot executives to put the project on hold until the economy improves. That's tantamount to saying that the Bayshore site should stay vacant for a few more years — which does no good for anybody. Instead of whining and begging a big corporation to bestow its blessings on poor San Francisco, Newsom ought to look at this as an opportunity.

Sup. Tom Ammiano, whose district borders on the site and who led the opposition to Home Depot, is calling for a community planning process that would bring the key stakeholders to the table to talk about how that land should be used. Sup. Sophie Maxwell, a Home Depot supporter whose district includes the site, ought to join with him. The goal ought to be a planning process that starts with the right questions: What sort of development does the community want? What use would create the most jobs that best fit the local labor pool and the employment needs of the area? What would benefit the city's economy without damaging small business? Should part of the site be used for affordable housing?

There are all sorts of possibilities, but given Newsom's pledge to be a "green mayor" and the value of new green-collar jobs, one obvious idea might be turning the place into a solar-energy center. Proper zoning, incentives, and public encouragement might attract solar manufacturing, solar installation services, and a solar hardware store with do-it-yourself kits for homeowners.

The city obviously can't dictate what sorts of businesses would want to move to Bayshore, but planners can set criteria to steer development. That process ought to begin now, openly, with every interested party involved — and it should have a bottom line: no more suburban chain stores in San Francisco. **SFBG**

Aerial spraying will not eradicate the Light Brown Apple Moth.



***Eat*, by Eric. Send political art submissions to opart@sfbg.com.**

Play, don't spray

OPINION On Aug. 1, 2008, the California Department of Food and Agriculture plans to spray the San Francisco Bay Area from the air with a time-released pesticide in an effort to wipe out the Light Brown Apple Moth (LBAM). There will be continuous spraying every 30 to 90 days for the next two to 10 years. We can't leave town for the weekend and come back when it's clear; there will be no "all-clear" to come home to. The CDFA claims that the spray "should be" safe, despite that it has never been independently tested and no environmental studies have been done.

We represent concerned families with children, pets, and loved ones with respiratory ailments. The more we research this proposal, the more upset and opposed we're becoming. Thus far we've learned that the pheromone pesticide, Checkmate OLF-R, is untested, contains known carcinogens and endocrine disruptors, and is delivered in time-released microcapsules that can be inhaled and lodged in the lungs, causing respiratory harm.

Here are some of the warnings on the Checkmate label:

KEEP OUT OF REACH OF CHILDREN.... Harmful if absorbed through the skin. Harmful if inhaled.... IF ON SKIN OR CLOTHING: Take off contaminated clothing. Rinse skin immediately with plenty of water for 15-20 minutes. Call poison control ...

The US Department of Agriculture announced emergency funding to combat the LBAM infestation in California, bypassing the normal safety and environmental studies, and asks us to take on faith that aerial spraying is necessary and safe. How many times have we been told something was safe only to hear a big "oops" a few years or decades later? Thalidomide, DDT, Agent Orange.... The most vulnerable populations include fetuses, pregnant women, and children.

Biologists and etymologists agree that aerial spraying *will not* accomplish the CDFA goal of eradicating the moth. Instead, they encourage focus on containment. Less invasive, integrated pest management solutions for the LBAM exist and are working for other countries such as New Zealand, whose climate and flora are comparable to California's. Aerial spraying is expensive, outdated, unsustainable, and — ultimately — likely to be unsuccessful.

What is even more alarming is that the LBAM has *not* proven to be a devastating pest elsewhere. It has not caused crop damage in Hawaii over the past 100 years. Europe has no restrictions against it. According to a report published by horticulturalists Daniel Harder and Jeff Rosendale, the moth rarely penetrates fruit, does not defoliate plants, and at worst causes only cosmetic damage. We don't want to be the guinea pigs for this wasteful, thoughtless, and high-risk approach. Do not sit quietly.

Get educated, spread the word, and contact our elected officials to say that we will not stand by and let this happen. Email your supervisor here: www.sfgov.org/site/bdsupvrs_index.asp. Write to Assembly and Senate members here: forum/stopthespray.org/viewtopic.php?f=19&t=592.

We are planning a peaceful "play-in" with children present on Monday, April 28 at 10 a.m. in front of City Hall to show our strength against this immoral and illegal plan. Play, not spray. **SFBG**

Check out these sites to learn more: www.LBAMspray.com and www.stopthespray.com

Nina Gold, Amy Lodato, Lynn Murphy, Patricia Ardziejewski
Nina Gold, Amy Lodato, Lynn Murphy, and Patricia Ardziejewski are members of Play Not Spray, a group opposed to the LBAM spraying.

SEND YOUR LETTERS TO:
135 MISSISSIPPI ST.
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LETTERS@SFBG.COM

LETTERS

TAKE THE BUS TO CHURCH

Shall we drive our cars to church ("Take the bus to church," 3/26/08) or to antiwar rallies? No. Our troops are in Iraq for oil.

We need to de-escalate on our oil-driven lives by walking, bicycling, taking public transportation, carpooling, hitchhiking, foregoing all motorized recreation and leisure driving, voluntarily rationing gasoline by driving fewer days a week, etc.

Rather than providing illegal parking for churchgoers, protesters, or anyone else, we ought to offer free public transportation for all on Sundays. With a world-class mass transit system in BART and great public transportation running throughout the city, and US troops killing and dying in an oil-rich region, parking should not be a concern.

Michael Lang
Berkeley

THERE OUGHT TO BE RULES

I live on Dolores Street, and I actually like the parking in the median and left lane on Sundays. It gives people a place to park so they can sit in the park all day, and it brings people to local restaurants and shops. However, I think it should be codified somehow. At around 7 p.m. every Sunday, the tow trucks will come by and tow away about 50-100 cars from the neighborhood — some fucking racket that is. Here's my suggestion: put up signs that read, "Parking on Sunday in median, 9 a.m.-6 p.m." Let everybody know what the rules are.

Claude Mendelson
San Francisco

METAL HEAD LOVE

Upon discovering that the *Guardian* was going to include an article about the Hatchet show at Thee Parkside, I was glad to hear that legitimate metal was getting some press. Any legitimacy, however, was

CONTINUES ON PAGE 8 »

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LETTERS

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dispelled when I saw the American Sign Language gesture for "I love you" printed on the front page. Anyone at any of the reported shows, save a handful of posers who act purely out of inexperience, could have told you that the metal horns are indeed horns, as in a goat's horns, as in I've never seen a goat with a horn sticking out of the side of his face. Anton LaVey's use of the gesture linked it to Satanism, but Ronnie James Dio, after replacing Ozzy in Black Sabbath, was the one to popularize its use in metal. Also, the 10-fingered gesture labeled "the goat" is not a goat; it's a pentagram.

Isabel Poling
San Francisco

G. W. SCHULZ RESPONDS:



FOR THE RECORD

In last week's news story, "Labor's merger pains," we incorrectly identified the dates of two different occurrences. Carlos Lujan, business manager of Local 270, intended to retire in March 2007. "The atmosphere of dissension" that led to the shutdown of a Daly City hiring hall began "early in 2008."

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis MN 55402; (612) 341-9357; fax (612) 341-9358.

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Wilbur Storey, statement of the aims
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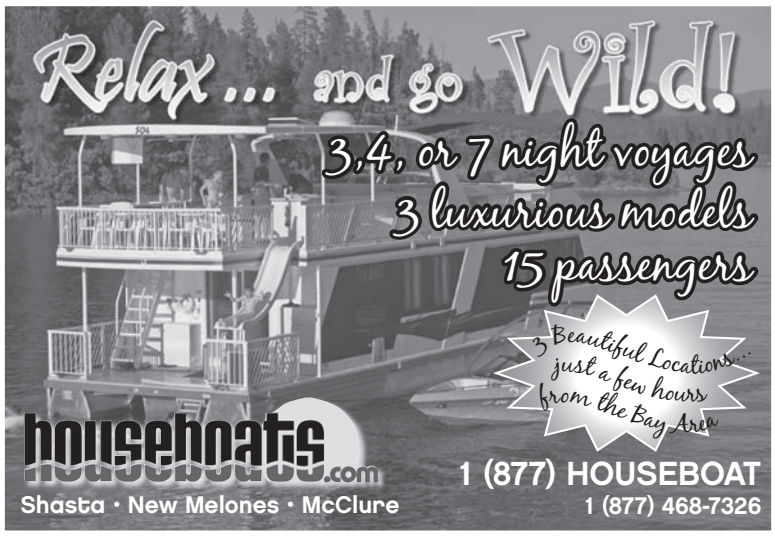
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"FIASCO" by Frank Portnoy

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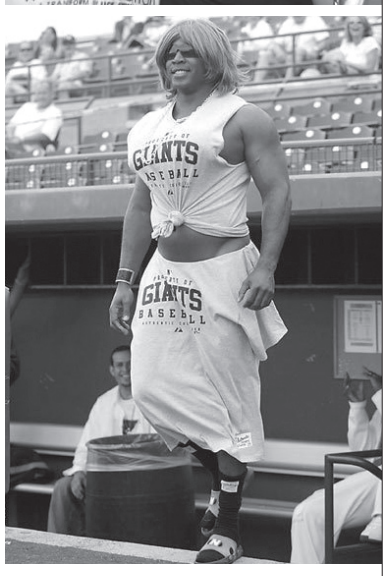
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Noise WMC pics, Anavan, Tift Merritt, Cookie Monster metal

Pixel Vision Fine crunk juice, indie silk screens, *Battlestar Galactica*

ALERTS

By Deborah Giattina
› alerts@sfbg.com

WEDNESDAY, APRIL 9

Capture the Olympic torch
It's turning into a bit of a cat-and-mouse game. Word on the Web is that the mayor changed the route of the Olympic torch relay to avert throngs of "Free Tibet," "Save Darfur," and "Naked for Peace" demonstrators. Rendezvous with other demonstrators at Ferry Park to hunt down the Olympians.
10 a.m.
Ferry Park
Washington and Drumm streets, SF
www.sfteamtibet.org

Bus Rapid Transit meeting
Keep Berkeley and Oakland's plans for implementing a Bus Rapid Transit system, which would create priority lanes and special traffic signals for buses, alive at this special meeting of planning and transportation commissioners. Opponents are trying to kill the plan, but supporters know the two cities need to vastly improve the AC Transit system to encourage more people to take public transit — and thereby reduce green house gas emissions.
7 p.m., free
North Berkeley Senior Center
1901 Hearst, Berk.
(510) 459-5841, www.friendsofbrt.org

Utopia now!
Stop your daydreaming of some faraway, halcyon future and dig into the present at a book release party for Chris Carlsson's latest book *Nowtopia: How Pirate Programmers, Outlaw Bicyclists, and Vacant-Lot Gardeners are Inventing the Future Today!* (AK Press) Carlsson reads from the book and talks about some of the people in it. Stick around for the after party with music, food, and drink.
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Chick flicks
I'm not talking *Steel Magnolias*. Among the films screening at the five-day San Francisco Women's Film Festival are Salome Chasnoff and Susan Nussbaum's *Doin it': Sex, Disability, and Video Tape*, a documentary on how people with disabilities get busy (Wed, 7 p.m., UC Berkeley Campus); *Women + Art = Revolution*, a Lynn Hershman-Leeson work in progress about feminist art (Thurs, 7 p.m., Varnish Fine Art, SF); and Wendy Slick and Emiko Omori's *Power and Passion: The Technology of Orgasm*, a history of the vibrator (Fri, 7 p.m., Women's
CONTINUES ON PAGE 12 ››

The new zoo blues

A scathing report shows how the privatized SF zoo spent its bond money on tourist traps, not animals

By G.W. Schulz
› gwschulz@sfbg.com

Ten years ago, the San Francisco Zoo asked voters for $48 million in bonds to overhaul its decaying animal enclosures, rebuild its entrance, expand educational facilities for children, and make a host of other improvements.

Every major figure in San Francisco with even an ounce of political ambition made sure his or her name was attached to the voter information pamphlet that went out to residents in 1997 urging passage of the bonds.

The list included Willie Brown, Dianne Feinstein, and Nancy Pelosi; members of the community college and school boards; the district attorney and city attorney then in office; Republican judges and local chambers of commerce; and countless grade school teachers.

The entire board of supervisors signed on, declaring that the improvements would "include new habitats where many of the animals will experience grass under their feet for the first time."

Prop. C passed, and the private San Francisco Zoological Society, which had taken control of the zoo from the city five years before, was on its way to introducing real live sod to exotic animal species. Just like a sanctuary, or even the wild itself.

But it hasn't quite turned out like the pretty pictures suggested.

On March 18, the San Francisco Animal Control and Welfare Commission quietly released a report that made it clear many of the promises of that bond campaign were never kept. The private zoo didn't spend the money the way all of those giddy city officials had told the voters it would.

The report was largely overlooked because on the same day the Association of Zoos and Aquariums, which inspects San Francisco's zoo for accreditation, released its own long-anticipated investigation of what happened at Christmastime when a hulking Siberian tiger named Tatiana mauled three people, killing one.

That attack, as we all know now from the relentless headlines, is the sexier story. But the commission, in a document with much greater long-term implications, said that only two significant new exhibits were built using the bond money — the African Savannah and the Lemur Forest, completed in 2004 and 2002 respectively.

A scheduled $13.4 million Great Ape Forest was deferred from the list of projects. The zoo promised that project would "remain a fundraising goal for the SF Zoological Society," according to an update on the bond expenditures presented to the public in 2005. Orangutan and chimpanzee exhibits scheduled for improvement with the bond money were cancelled, the commission said, and the lone hippo was moved to an "arguably worse exhibit."

NICE RESTAURANT

Besides a new exhibit for grizzlies, habitations for the other bears "have not undergone any meaningful renovation," according to the commission.

And while the zoo spent the last decade downgrading projects promised to voters from the construction of new exhibits to the mere renovation of existing ones, others targeting the feel-good sensibilities of patrons that had little to do with actually caring for animals were completed as swiftly as possible.

The zoo's miniature train system, "Little Puffer," was fully restored with $700,000 worth of private funds in 1998. A $4 million education center, which doesn't actively house animals, was completed in 2001 using the bond money. A new entryway, improved streetscapes, parking, and a restaurant costing $20 million, which came largely from the zoo bonds, were completed two years late and $10 million over budget in 2002.

The renovation of an amusement ride for kids — the historic Dentzel Carousel — was also finished that year at a cost of more than $1 million. (Restorers spent almost 1,000 hours on each fake animal, according to the zoo's Web site.)

"It's evident that capital improve-

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"It is evident that capital improvements from the bond measure focused on visitor amenities, not improvements for the animals."
SF Animal Control and Welfare Commission

ments from the bond measure focused on visitor amenities, not improvements for the animals," the report states. "The Joint Zoo Committee and Recreation and Park Commission did not provide adequate oversight to ensure capital improvements made with bond money focused on animal enclosures and exhibits."

The report also points in part to a 1999 performance audit of the zoo conducted by San Francisco's respected budget analyst, Harvey Rose. The audit at that time argued that improving animal exhibits should come before building new gift shops and dining facilities, but that this recommendation was "not heeded," according to the commission.

"It was clear that none of that had been addressed," Mara Weiss, an animal welfare commissioner and veterinarian in the city, said of the 1999 audit.

Zoo officials received repeated invitations to attend recent commission meetings on the zoo, but they were mostly ignored. Weiss, however, acknowledged that the zoo was distracted by the tiger attack and resulting media circus.

'UTTERLY IMPOVERISHED'

Early this year, three zoo experts from abroad visited the San Francisco Zoo at the request of the group In Defense of Animals. Each sent a letter to the supervisors that decried the conditions in San Francisco. Robert Atkinson, a former Oxford University conservation, welfare researcher and one-time curator at the Woburn Safari Park in the United Kingdom, noted a failure "to adopt modern approaches to animal husbandry." Peter Stroud, a former zoo director from Australia, described the Black Rhinoceros exhibit as "utterly impoverished."

"It is in fact completely barren.... This exhibit conveys the general impression of a stock yard in which the interests of the animals are of no concern whatsoever," Stroud wrote.

The crown jewel of the zoo's animal habitations constructed using bond money, the African Savanna, was completed in 2004. It features giraffes, zebras, kudus — a species of antelope — and a bird aviary. But even that exhibit, the welfare commission argues, has problems.

"The new African Savanna exhibit was located in the most weather-exposed part of the zoo, and constructed without shelter or windbreaks for the warm-weather animals displayed there," the report states. "In fact, the most sheltered part of the African Savanna exhibit was designed for the human visitors, leaving the animals who live there exposed to the cold wind and fog off the ocean just across the street."

We tried to reach the zoo for comment, but an administrative assistant told us that spokesperson Paul Garcia recently left his job there and a replacement wasn't available for questions. Another spokesperson was out of town. We were told that Bob Jenkins, the zoo's director of animal care, might return our call but he never did.

Jim Lazarus, a former zoo executive and current rec and park commissioner, said the zoo had to devote significant funds to its entrance to comply with the Americans with Disabilities Act. In addition, he said, the cost of construction materials globally has ballooned since 1997.

"None of this money goes as far as originally thought with the worldwide demand for steel and concrete.... We need a multiyear plan, both in terms of priority construction and a capital campaign funding strategy, to complete the half of the zoo that hasn't been renovated and that should be our goal," Lazarus said. "It's a wonderful facility."

But future projects planned for the zoo appear to continue the emphasis on visitors. A wish list of projects from the zoo's 2007 master plan update includes adding new conference spaces and retail, improving areas for family activities, creating a 1,000-seat amphitheater, installing yet another new café, and possibly a full-service restaurant called Windows on the Pacific.

The commission, however, has proposed that the zoo become a haven for saving animals rather than simply exhibiting them for the enjoyment of people. A rescue zoo, as they describe it, would provide a new home for exotic animals once held by private owners in inhumane conditions. Zoo veterinarians and other staff already possessing experience treating sick animals would naturally fit into the new concept, and the zoo's past conservation efforts, like programs for eagles and wild cats, could be grandfathered in.

Deniz Bolbol, a co-coordinator of the Bay Area–based Citizens for Cruelty-Free Entertainment and supporter of the rescue zoo idea, describes the joint committee that oversees the zoo as a rubber stamp and says, "everything the zoo proposes is approved; everything is unanimous."

"The Board of Supervisors really needs to reform the zoo at its base," Bolbol said.



The other zoo: sfzooo.org parodies the privatized zoo.

Lazarus opposes the idea of a rescue concept because he believes it won't generate enough revenue to keep the zoo self-sufficient. Sup. Sean Elsbernd, whose district includes the zoo, was also cool to the idea, saying no one has an idea of how much it might actually cost. Discussions at the board about how the $48 million in bond money was spent, in the meantime, would likely take a back seat to the lingering citywide $338 million budget deficit.

Besides, he said, the zoo's new Grizzly Gulch, where two bears that were close to being euthanized by Montana wildlife officials live, represents what the commission is asking for.

"In concept, it's a great idea," Elsbernd said. "In concept, I also support every street being repaved every year. But there's reality. There was no realism in their report that showed us how to achieve [a rescue zoo] in the means that we have."

The operating agreement between the Zoological Society and the city comes up for renewal in June. SFBG

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Alerts CONT»

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THURSDAY, APRIL 10

Adam Werbach honored
Once Adam Werbach left his post at the Sierra Club to create Act Now and become a sustainability consultant to Wal-Mart, he lost his grass roots. Still, the 30something, along with Act Now's new corporate parent Saatchi & Saatchi, could have an impact on the environment by helping the world's biggest global enterprises revamp their operations with less-polluting strategies. For this, InForum awards Werbach the 21st Century Visionary Award.
6 p.m., $20 (non-members)
Commonwealth Club of California
595 Market Street, second floor, SF
(415) 597-6705,
www.commonwealthclub.org

Apologies necessary
Korean-Chinese American poet Merle Woo discusses the ongoing efforts of the last surviving comfort women — women used as sex slaves during WWII by Japan — to earn recognition of their suffering and Japan's guilt by obtaining an official apology from the country.
6:15 p.m., $7 donation
New Valencia Hall
625 Larkin, suite 202
www.radicalwomen.org

FRIDAY, APRIL 11

César Chávez celebration
By age 21 César Chávez started his own union, the National Agricultural Workers Union. He went on to run successful movements to increase pay to immigrant farmworkers. He died in 1993 after a seven-day fast to protest the use of pesticides on grapes at the age of 67. Honor the legacy of this visionary and civil rights leader at a screening of the documentary, *Common Man, Uncommon Vision, The César Chávez Story.*
7–9 p.m., free
Ecology Center
2530 San Pablo, Berk.
(510) 548-2220, ext. 233,
www.ecologycenter.org

Queers to the rescue
Guess who also hates Prop. 98? Queers. Making social change fun and effective, members of the Queer Youth Organizing Project of Pride at Work put on a benefit for the No on 98 campaign with MC Fairy Butch, DJs, a hula-hooping contest, drag king performances, burlesque, a "hate 98" sing-along, and, best of all, kissing and spanking! Robert Haaland and Tommi Avicolli Mecca attend to talk about the political stuff.
4–8 p.m., $7–$20 sliding scale
El Rio
3158 Mission, SF
www.elriosf.com

SUNDAY, APRIL 13

Go native
Lately a lot more locals have been redoing their gardens with plants indigenous to San Francisco. Thanks to the Yerba Buena Chapter of the California Native Plant Society, you can take a self-directed tour of some of these back yards, meet the gardeners, and get ideas on how you can save water by going native yourself.
See Web site for details
10 a.m.–2 p.m.
(510) 759-3178,
www.cnps-yerbabuena.org

Radio free Venezuela
We all heard the news on how Venezuelan president Hugo Chávez refused a license renewal to a radio station which recommended that its listeners stage a coup of his democratically elected administration. Now you can find out about the rise of community radio and TV stations in the country at a screening of Greg Miller and Sean Kriletich's documentary *La Revolucion Comunicativa*.
7 p.m., $5 suggested donation
Brava Theater
2781 24th St., SF
(510) 465-9914, www.vensolidarity.net,
www.ushov.org

MONDAY, APRIL 14

Reformed taxes
If you ever wondered what war tax resisters do with the extra cash, see for yourself as the Bay Area War Tax Resisters donate more than $10,000 in resisted taxes to groups working for peace and justice in our communities.
6–8:30 p.m.
2220 Sacramento, Berk.
(510) 843-9877. www.nowartax.org

TUESDAY, APRIL 15

Goodman times
Enjoy good times with Amy and David Goodman at a book release party for their latest book *Standing Up to the Madness: Ordinary Heroes in Extraordinary Times* (Hyperion). No, it's not about them and the awesome work they do as journalists covering the stories the mainstream media overlooks. It's about you and your power to change the world.
6:30 p.m., $12–$15
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Dissident SEIU official Sal Rosselli (left photo), head of the United Healthcare Workers West. At right, Former Local 1021 press secretary Thomas Dewar and current 1021 member Roxanne Sanchez. Dewar resigned after participating in what he considered a smear campaign against Rosselli. Sanchez has claimed SEIU officials "rigged" a recent delegate election. | GUARDIAN PHOTOS BY CHARLES RUSSO

A less perfect union

At a time when organized labor is slipping, SEIU's national leaders are wasting their resources trying to discredit Sal Rosselli

By J.B. Powell
› jesse@sfbg.com

By nearly every measure, the Service Employees International Union has become a juggernaut. As the rest of organized labor has seen its share of the American workforce continue to dwindle, SEIU has brought in some 800,000 new dues-paying members in recent years. With the Democratic Party taking over Congress in 2006, the 1.9 million-member organization, rich with campaign funds, wields enormous political clout, and it will only become more formidable if Hillary Clinton or Barack Obama wins the White House in November.

But all is not well inside the labor giant. Andy Stern, the union's president, has pushed hard for merging and consolidating local chapters into larger operations — and many SEIU members, especially here on the West Coast, say that's turning the union into a top-down autocracy in which Stern loyalists wield undue influence and meddling officials from Washington, DC squelch dissent.

And now, the *Guardian* has learned, Stern operatives are using their money and organizing clout in a hard-hitting campaign — not to force an employer to the table or to toss out an anti-union politician, but to discredit another labor leader.

The campaign is part of a bruising power struggle between Stern and dissident local leader Sal Rosselli, who runs the Oakland-based SEIU affiliate United Health Care Workers West. In the past few months, union insiders say, SEIU officials, including a senior assistant to Stern, set up what one leader called a "skunk team" to undermine Rosselli's efforts at winning key union delegate elections. At one point, the team — which involved a political consulting firm linked to big downtown businesses — discussed an opposition research file compiled on Rosselli by a health-care giant his union was fighting

And leading up to the delegate elections last month, SEIU staffers worked to promote Stern-supporting candidates, possibly in violation of union rules, while actively discouraging other union employees from campaigning. That's led to a formal complaint alleging improper involvement by Stern's staff in a local union election.

EMERGING TENSIONS

In 2005, Thomas Dewar went to work as a press secretary at Local 790, formerly SEIU's biggest San Francisco outlet, which represented approximately 30,000 workers, most of them public employees. Local 790 was among the most politically progressive union shops in the country, supporting left-leaning candidates for office and progressive causes like public power. In early 2007, Andy Stern initiated a merger of 790 with nine other regional locals. The move was part of a larger consolidation in the state that saw the number of California union affiliates reduced by nearly half.

The new Northern California superlocal was dubbed 1021, as in "10 to one." Local 1021 has continued 790's liberal activism. But right after the merger was finalized, Dewar and other sources told the *Guardian*, the atmosphere around the union changed for the worse.

"A lot of members had anxiety," Dewar recounted. Most troubling, he said, was the insertion of Stern appointees into leadership positions, including current president Damita Davis-Howard. "Members were upset. They saw co-workers whom they had elected unilaterally removed by a guy in DC and replaced by his handpicked appointments."

Ed Kinchley, a Local 1021 member who was appointed by Stern to the local's executive board after the consolidation, shared Dewar's memory of the tensions. "You had 10 different locals with 10 different ways of doing things. It's difficult to merge all of that. A lot of people who had been elected to leadership positions were removed."

Dewar told us he struggled to adjust to his new working environment. But after his initial misgivings, he said he devoted himself to backing Stern's vision for the combined local: "We were told over and over that change is hard. So I decided to give it an honest shot." Dewar said he worked to get good press for 1021 and to build Davis-Howard's profile.

But early this year, tensions between Rosselli and Stern flared — and according to Dewar, top staffers at 1021 began to focus more and more of their attention on the feud.

"They were freaking out about Sal," he said.

Enraged at what he considered International meddling in the affairs of his Oakland-based local, United Healthcare Workers West, Rosselli resigned from SEIU's executive committee in early February. He also began championing a "Platform for Change" to be voted on at the upcoming SEIU convention in June. Among other things, the Rosselli-backed slate of reforms would give local union outlets more say in proposed mergers and collective bargaining agreements. The platform, if approved, would also scrap the current delegate system for electing International officials and replace it with a one-member, one-vote structure.

According to Dewar's account and to evidence obtained by the *Guardian*, top SEIU officials have been working overtime to counter Rosselli — even pushing the boundaries of the union's own rules and colluding with political consultants who have often opposed organized labor.

'THE ANTI-CHRIST'

In early March, Dewar said that in early March, Josie Mooney, a former Local 790 president who is now a top assistant to Stern, approached him about joining what she characterized as a "skunk team that Andy and I are putting together." Dewar recalls Mooney telling him that the purpose of the team was to counter Rosselli's increasing popularity with the rank and file, and to sink Rosselli's platform for the convention.

Dewar told us that Mooney asked him to join the skunk team during a brunch meeting at the Fog City Diner in early March. An e-mail exchange he shared with us shows that he and Mooney discussed having brunch at the diner on March 1.

Mooney did not return numerous calls for comment and, through an SEIU spokesperson, she declined to speak for this article. But Dewar told us Mooney promised him at the brunch that his assistance in her efforts would win him positive attention from Stern. The team, she reportedly told him, was directly authorized by Stern and "that resources would not be a problem."

Dewar said he vacillated about joining the team, torn about aiding what he considered to be an internal union smear squad. "In 1021, we're conditioned to think that Sal Rosselli is the anti-Christ," Dewar told us. "But even still, he was still a part of the same union." A March 4 e-mail from Mooney's SEIU e-mail account to Dewar shows her urging Dewar to make up his mind: "You have to give me your commitment. I am (as we speak) selling you at the highest levels. Don't blow that :)."

Dewar eventually agreed to join Mooney, Tom DeBruin — an elected vice president of SEIU International — and someone Dewar said Mooney referred to as the team's "silent partner" for a dinner meeting.

E-mails from Mooney and other attendees show that the meeting took place March 10 at Oliveto Restaurant in Oakland.

Mooney's "silent partner" turned out to be Mark Mosher, of the enormously successful San Francisco consulting firm, Barnes, Mosher, Whitehurst, Lauter, and Partners (BMWL). John Whitehurst, another of the firm's partners, also attended the dinner.

BMWL has worked for the SEIU since 2001. But its client roster also included Sutter Health and the Committee on Jobs. Both organizations have less-than-stellar reputations among organized labor. Nurses at 10 Bay Area Sutter hospitals recently walked off the job for a 10-day strike. The Committee on Jobs is one of the largest lobbying organizations for downtown San Francisco business interests and has fought against numerous union causes. Mosher told the *Guardian* by phone that, as of November of last year, the Committee is no longer a BMWL client.

THE ROSSELLI FILE

Dewar claims Sal Rosselli was the central topic of conversation at the dinner. At one point, he says, the participants discussed an "oppo research" file on Rosselli compiled by Sutter Health. The hospital giant has clashed repeatedly with Rosselli and apparently had sought to dig up dirt on him.

Whitehurst worked for Sutter in the 1990s. His efforts for the hospital chain during a ballot campaign in 1997 earned him a place on the California Labor Federation's "do not patronize" list.

Mosher confirmed by phone that Rosselli's file at Sutter did in fact come up at Oliveto that evening. But he said Dewar "baited" him and Whitehurst into discussing it. Furthermore, he said, Whitehurst reported that Rosselli's file was "clean."

In fact, a March 12, 2008 e-mail from Dewar to Mosher suggests that the team focus on Rosselli's "hypocrisy" and states, "Have we approached anyone at Sutter re: dirt on Sal? Have we been able to peek into their oppo file?"

CONTINUES ON PAGE 14 ››



Ed Kinchley, SEIU member and Local 1021 executive board member. Kinchley was one of several 1021 members who filed a formal protest against alleged rule-breaking by union officials in a recent delegate election.

Union CONT››

Later that day Mosher replied, "John Whitehurst read Sutter's whole oppo file on Sal in 1997." In a follow-up message, Mosher writes that the file "really supports the idea that he's not motivated by money."

DeBruin did not return calls for comment. Kami Lloyd, communications coordinator for Sutter, disputed whether the oppo file even existed: "To my knowledge," she told us, "no such file exists at Sutter Health."

Reached for comment, Rosselli reacted angrily to news of the alleged "skunk team" and the fact that a research file on him, compiled by a corporation perceived to be anti-union, was being discussed among SEIU officials. "It's shocking. It's treasonous. For Andy Stern to be using our members' dues money to finance [a smear] campaign against his own members in United Healthcare Workers, it's fundamentally anti-union."

Mosher defended his firm's involvement with SEIU. He told us that he and Whitehurst were "not brought on board to do negative things against Sal Rosselli." Instead, he said their mission has been to help tout the union's accomplishments as it prepares to hold its convention from June 1-4 in Puerto Rico.

SEIU spokesman Andy McDonald echoed Mosher's description of the firm's duties. Both Mosher and McDonald brought up the fact that Whitehurst has also worked for Rosselli's UHW union.

UHW's Paul Kumar confirmed that Whitehurst is currently "on our payroll" to assist in a dispute against Sutter Health — the very company Whitehurst worked for in the 1990s and the same source that provided him with access to Rosselli's research file. "These guys [BMWL] claim they are trying to reinvent themselves," Kumar said. "But to be on our payroll and to engage directly in executing a dirty tricks program ... is about the most blatant violation of professional ethics I can imagine."

Whitehurst did not return calls for comment.

Dewar claimed he urged Mooney and the other attendees of the March 10 dinner to consider "appropriating" Rosselli's democratic reforms. "The members would all wildly support it. And that way, if the International co-opted Rosselli's ideas, then [the internal conflict] really would be about this clash of personalities, Rosselli versus Stern, instead of ideas." According to Dewar, Mosher and Whitehurst were receptive to the proposal to co-opt Rosselli's initiatives, but that "Josie nixed it."

When we asked Mosher if he remembered this exchange from the meeting, he said his memory was "hazy" and that "a lot was being discussed that night."

Although Dewar was, by his own account, an active participant in the skunk team, he says he started to have second thoughts. The dinner at Oliveto, Dewar said, and the discussion of Sutter's file on Rosselli, "made me want to take a shower ... the cynicism I was exposed to was toxic."

One week later, he sent Mooney an e-mail informing her that, "Today's my last day at SEIU ... the circular firing squads that are now forming in the local and in SEIU nationally have left me jaded, stressed out, and depressed."

SEIU's McDonald denied that the skunk team exists, or ever existed. He added that "the meeting [at Oliveto] was about talking about how [Mosher] could help SEIU communicate our message ... within the context of the misinformation campaign being spread by Sal Rosselli and UHW's leaders."

OUTSIDE INFLUENCE

The rancor between Rosselli and Stern has reached a boiling point in recent weeks. In compiling this story, we had to wade through reams of documents and endure long expatiations from officials and press flaks about the sins of the other side. Both factions have constructed slick, professional-looking Web sites to question the probity of their rivals, and both have coined kitschy names for their respective policy initiatives. The SEIU has countered Rosselli's "Platform for Change" with what union leaders call a "Justice for All" platform.

But the internecine struggle may have driven Josie Mooney and other high-level SEIU staffers to do much more than vent about Rosselli or seek dirt on him from political consultants. E-mails obtained by the *Guardian* suggest that she and other SEIU officials worked to influence an important local delegate election last month — possibly in violation of union rules — and, some union members now allege, in violation of federal law.

Delegates selected in the election will attend the union's international convention in June and will decide between the Rosselli's "Change" and Stern's "Justice" platforms. The outcome of that vote, and others like it, will shape the mammoth labor organization's future for years to come. And the e-mails appear to show a concerted effort by Mooney and Stern loyalists to ensure that Rosselli's dissidents don't stack the convention and push through their set of reforms.

Referring to themselves in the e-mails as the "Salsa Team," SEIU staffers discussed strategy and coordinated campaign activity for the delegate election with high-ranking union officials like Mooney and Damita Davis-Howard, the president of Local 1021, the e-mails show. In a formal complaint, some members charge that these activities violated Local 1021's Election Rules and Procedures — specifically Rule 18, which states that "while in the performance of their duties, union staff shall remain uninvolved and neutral in relation to candidate endorsements and all election activities."

While Rule 18 does not specifically spell out when union staff can advocate for candidates, other than proscribing such activities "while in performance of their duties," the e-mails in our possession are date- and time-stamped, and at least one was sent during normal business hours. Furthermore, the *Guardian* has obtained an internal memo from Local 1021 official (and apparent Salsa Team member) Patti Tamura in which she warned union staffers that the phrase "'performance of their duties' goes beyond [Monday through Friday] and 9-5p."

One Local 1021 official who asked not to be identified told us that Tamura's memo appeared to be a clear message that staff should stay completely out of the election. "They made it perfectly clear to the lower staff that your employment doesn't stop [after hours]; you're still staff. That means you don't get involved. But now it turns out they themselves were doing it. That's a double standard ... it's certainly not right."

The messages between Salsa Team members show them actively working to recruit potential delegates sympathetic to Stern's platform and to aid Davis-Howard in her bid to represent the union at the June convention. One missive, dated Feb. 18, which appears to come from the personal e-mail account of Local 1021 employee Jano Oscherwitz and was sent to what appear to be the personal accounts of Tamura and Mooney, requests that a "message for Damita" be drafted.

A forwarded e-mail from that same day, from Oscherwitz to what appear to be personal e-mail accounts for Tamura, fellow 1021 staffer Gilda Valdez, and "Damita" includes a "Draft Message" with bulleted talking points, apparently for Davis-Howard to use as she "Collect[s] Signatures on Commitment Cards."

"Commitment cards" refers to pledges from union members to support certain delegates.

The e-mails go beyond merely aiding Davis-Howard and other Stern-backed candidates. They also include detailed strategy for opposing Rosselli and countering his message. A March 5 Salsa Team message includes an attached document with several talking points critical of the dissident leader. In the body of the e-mail, SEIU staffer Gilda Valdez advises Davis-Howard, Mooney, 1021 Chief of Staff Marion Steeg, and others to "Memorize the points in talking to folks." Valdez goes on to say in the e-mail that she "will be calling ... about your assignments."

Reached for comment, Davis-Howard confirmed that the AOL e-mail account listed as "Damita" was hers. But she claimed no knowledge of the Salsa Team or the messages sent to her. "If you're saying those e-mails went to my home computer, who knows if I ever even got them?"

Davis-Howard bristled at the suggestion that the Salsa Team's activities violated union rules. "Are you trying to tell me that I can never campaign? Does it [Rule 18] say that I have to be neutral and uninvolved 24 hours a day?"

Calls to Mooney, Oscherwitz, Valdez, and Tamura were not returned. Through an SEIU spokesman, Mooney declined to comment.

A BAD AFTERTASTE

On April 4, three days after the *Guardian* first reported on the Salsa Team e-mails on our Web site, Sanchez and several other 1021 officials filed a formal complaint with the union's election committee. In the complaint, they accuse Davis-Howard and the other team members of violating Rules 10 and 18 of the union's election codes. Rule 10 forbids "the use of union and employer funds ... to support any candidate."

Local 1021 executive board member and Stern appointee Ed Kinchley authored part of the complaint. According to the text, which was obtained by the *Guardian*, Kinchley wrote, "While telling other staff that they may be fired for any intervention in this election, Ms. Davis-Howard and the others involved secretly did exactly what they told other staff they were forbidden from doing."

The complaint was signed by 16 Local 1021 officials, including numerous members of the local's executive board. It called on the election committee to remove Davis-Howard "from the elected Delegate list" and to bar Salsa Team members from attending the convention in June.

The issue also has landed in federal court, where UHW was expected to file against Stern and other SEIU officials, alleging interference in delegate elections.

More cynical sources both inside and outside SEIU told us they believe the Rosselli-Stern feud boils down to one thing: power — either holding onto or expanding it. But labor scholar and former Local 790 member Paul Johnston had a more nuanced perspective.

Johnston, who taught at Yale and, until recently, worked for the Monterey Bay Labor Council, told us he admired both leaders and the work each has done on behalf of the larger union. Calling the current strife "a huge can of worms," he added, "These are questions of principle and there are good ideas on both sides."

Stern's push to increase the union's bargaining and political clout through more consolidation, Johnston went on, "has some very positive aspects to it.... In the old days, many of these kind of mergers were done for purely political power. The mergers being conducted today [at Stern's direction] are primarily strategic, though. But there are some power issues that inevitably arise." On the other hand, he said, Rosselli's UHW, "is a dynamic organizing union that has [its] own issues." SFBG



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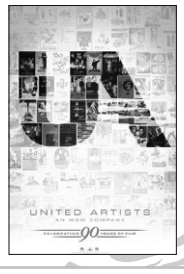
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GAS
GUARDIAN ARTS SERIES PRESENTS
UNITED ARTISTS 90TH ANNIVERSARY FILM FESTIVAL

"From its founding ninety years ago by four of the most gifted artists of their time, United Artists recognized the power of movies and created a studio where filmmakers could see their visions realized. Over the nine decades that followed, their dream continued and United Artists became the birthplace of countless classic films and iconic characters that have become part of cinematic history." - Tom Cruise, Co-owner, United Artists.

APRIL 3 - MAY 3
Castro Theatre
ENTER TO WIN TICKETS! Send your full name and mailing address, stating that you are at least 18 years of age, to promos@sfbg.com (subject line: UA PROMO) no later than 3pm, Thursday, April 10th, and you'll be entered to win a pass good for yourself and a guest to a festival screening!
The Festival will feature 33 classic United Artists films presented on the big screen, including favorites such as Some Like It Hot, Annie Hall, Raging Bull and The Great Escape! Visit castrotheatre.com for the full program schedule and to purchase tickets.
The Guardian Arts Series presents exciting and affordable shows appealing to the young arts enthusiast. Register online & stay informed of the next great show – don't pass the G.A.S!
GUARDIAN
www.sfbg.com/promo

The 100-yard diet

By Nicole Gluckstern
› news@sfbg.com

GREEN CITY Locavorism — the practice of eating only or mostly food raised with a 100-mile distance — has been a hot trend the past couple of years. It's a concept that makes a lot of sense — even organic food grown hundred or thousands of miles away can hardly be considered sustainable once you figure in the resources used to ship it.

But a committed breed of urban farmers is challenging even the 100-mile definition of local food. These folks are cultivating their own cornucopia in their backyards and community garden plots, pruning their own fruit trees, raising their own chickens....

Hold on a minute. Chickens? In the city?

It's true. Not only is it possible to raise your own small brood (four or less) in San Francisco, but it's less labor intensive and materially more rewarding than caring for your household pets. Do you need to take a chicken out for walks? No. Does your Chihuahua lay eggs? No.

And you can expect to reap more than just eggs from your new feathered friends. As Walter Parenteau of the Panhandle puts it, "Chickens fill an important spot in the cycle of a sustainable backyard." From their nitrogen-rich manure (an excellent catalyst for compost) to their enthusiasm for pest control, chickens earn their keep — even without the dozen eggs a week you'll get from each pair of first-year layers.

A major issue for raising chickens in your backyard is space. In San Francisco, the city's Department of Public Health requires that chicken coops be situated at least 20 feet from all buildings — which rules out keeping chickens on your patio or in your living room. Chickens also need space to thrive in: their run should ideally provide a minimum of four square feet per chicken and include a predator-proof covering of chicken wire or nonmetallic "poultry netting," which also will prevent escapees (contrary to popular belief, chickens can fly, albeit clumsily and infrequently).

A fully enclosed chicken coop built of sturdier materials — plywood or bamboo — is also necessary. Interior nesting boxes should be about one square foot big — just large enough for one chicken. For cleanliness and insulation, a thick layer of straw or hay should be scattered over all the surfaces and changed every couple of months. The old, excrement-laden material can then be composted immediately.

The other main consideration for urban chickens is protection from predators.

"We never saw raccoons in our garden until they discovered we had chickens," says Walter, a San Francisco chicken farmer. "But when they did, we saw them in there every night for three weeks." The unwelcome visitors' persistence finally paid off when the coop was left unlocked, and the coons made off with one of two hens.

Brian W., who raised chickens for 10 years in the Bayview District, also cites hawks as a major threat to chickens living in uncovered runs, and says that rats are attracted to unclean or unsupervised coops.

"You have to think hard about how you're going to shelter your chickens from predators," agrees Paul Glowaski, who teaches workshops on raising urban poultry at SF's Garden for the Environment. "You might need to get creative with your space."

These considerations aside, city-dwelling chicken farmers remain overwhelmingly positive about their experiences. Inexpensive to feed (kitchen scraps, garden snails, and cracked corn play the biggest dietary roles) and content, for the most part, with entertaining themselves, backyard birds provide a gentle gateway experience for novices to animal husbandry. They offer benefits to the ecology of their environment, and help restore a connection to the food production chain. Chickens are the missing link to perfecting what Novella Carpenter of Oakland calls "the 100-yard diet." Even as a hobby, raising chickens can impart an irresistible element of eco-chic to their respective owners.

"At the end of the day, you get to be the 'guy with chickens in his backyard,'" Walter says. "And that can be a lot of fun." SFBG

Pregnant men

By Annalee Newitz
› annalee@techsploitation.com

TECHSPLOITATION Thomas Beattie is actually not the first man to get pregnant. Almost a decade ago, a San Francisco transgendered man named Matt Rice got pregnant and had a cute son. Several years after that, I met another pregnant transman in San Francisco. He was telling his story, with his wife, at a feminist open mic. So why is Beattie getting all the credit, and why now?

Beattie is the first pregnant man most people will ever meet. He's the guy in *People* magazine right now looking preggers and hunky, and the guy who was on *the Oprah Winfrey Show* last week. And it makes sense that he's the first wonder of tranny obstetrics medical science to hit the spotlight. He's a nice, small-town Oregon boy, married for five years to a nice, small-town lady, and his full beard and muscles make it quite obvious that he's a dude. In other words: he's not a freak from a freaky city like San Francisco. He is, as they say in the mainstream media, relatable.

And he's playing his poster boy role perfectly. On *Oprah*, you could tell he was a friendly, shy person (albeit with a black belt in karate). Visibly nervous, obviously proud as hell of his wife and soon-to-be-born daughter, he didn't try to make a political statement or lecture anybody about gender binaries being stupid. He had a hard time explaining why he had become a man, too. Often when Oprah asked pointed questions he would shrug and say, "It's hard to explain." Exactly like a dude to be sort of inarticulate about his own dudeness. So another part of his appeal to the mainstream media is that he fits gender stereotypes.

Plus, he's the guy every woman wants to marry. Not only is he cute and happy to build things around the house, he's willing to have your baby for you too. As Beattie's wife said to Oprah with a grin, "What woman wouldn't want her husband to get pregnant?"

So we know the answers to the "Why Beattie?" part. Every new minority needs a friendly, relatable poster child: lesbians have Ellen, and I suppose you could say mixed-race people have Barack Obama. The real question is: why now? Or even: can it happen now?

In some ways, those are the same questions people are asking about a possible Obama presidency. Can the majority of people in the United States accept a mixed-race guy in a role previously reserved for white dudes? To return to the issue of Beattie, can the majority accept a man taking on a role (pregnant dad) they'd never contemplated before, except when watching a bad Arnold Schwarzenegger sci-fi comedy called *Junior*?

I think they can, but not for the same reasons they might accept Obama. Beattie is not a political creation like Obama — he's the creation of medical technology, pure and simple. Hormones and surgery made him male. Artificial insemination made him pregnant. There would have been no way to accept Beattie 10 years ago because he literally could not have existed. But contemporary medical technology has given us a chance.

Considering Beattie in that context — as the release version of a new kind of biotech-enabled man — makes it clear why this is happening now.

Of course, social changes have a lot to do with his emergence into the public spotlight. Gender roles are shifting, and it's often hard to say what it means anymore to be a "real man" or a "real woman." The vast majority of people may have a common-sense definition of masculine and feminine, but even those definitions have changed a lot over the past 50 years.

So maybe medical technology is just now catching up with cultural shifts, or maybe cultural shifts are pushing us to use technologies we've had for a while in new gender-blurring ways. All I know is that biotechnology is making theories of gender fluidity concrete, making ideas into flesh. And we're seeing a pattern that always emerges when we're right on the edge of accepting a big social change. First, the ideas turn into something real that people can touch — or, in the case of Beattie, talk to. And then comes the next phase. Whatever that may be. **SFBG**

Annalee Newitz (annalee@techsploitation.com) is a surly media nerd who has been a trannychaser since the second grade.

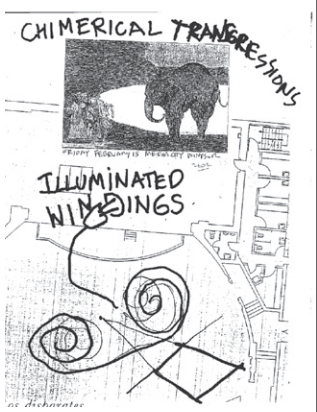




GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN **PICKS**

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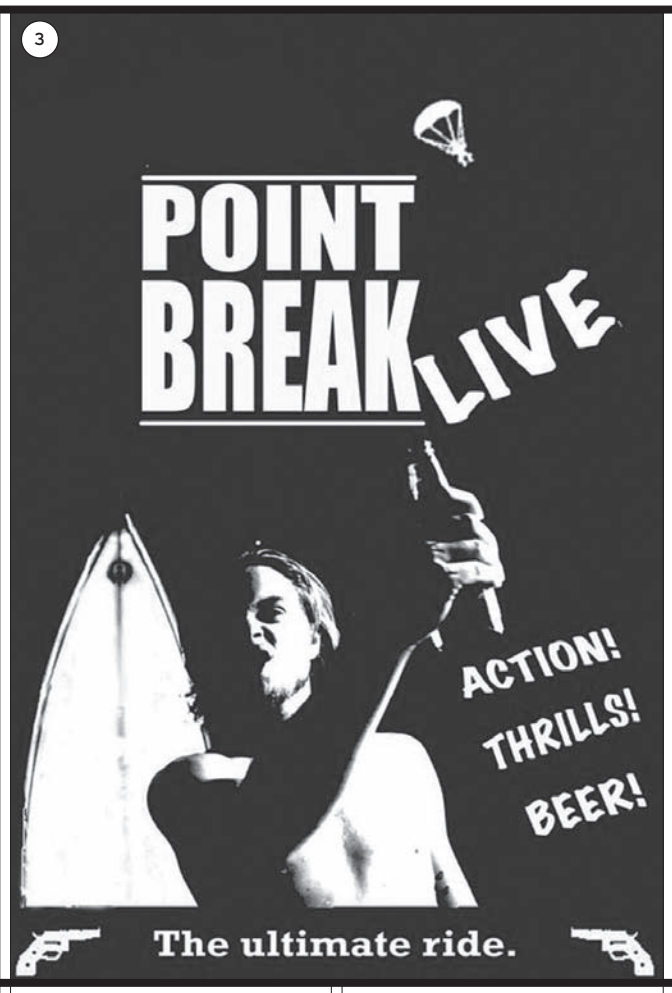


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BRUCE McCLURE



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APRIL 9-15, 2008

EYE EYE

By Johnny Ray Huston
› johnny@sfbg.com

I was skeptical about live cinema until I walked into Anthony McCall's *You and I, Horizontal* and its white light and darkness sent me somewhere far beyond — and deeper than — any zone occupied by a movie or piece of visual art. Of course, the folks at SF Cinematheque have long been believers in live cinema. They're publishing a book on the subject, edited by Thomas Beard, that includes pieces on projection performances, vintage video game–inspired antics, and two chapters devoted to the viscerally inventive Bruce McClure. A party for a book on the subject has to have some live cinema, and the masters of non sequitur, Animal Charm, are among those doing the honors.

Thurs/10, 8 p.m., $6
Artists' Television Access
992 Valencia, SF
(415) 824-3890
www.sfcinematheque.org

WEDNESDAY
APRIL 9

FILM

San Francisco Women's Film Festival Opening Night
His name was Joe Johnson, but I had the feeling that the Sallie Mae representative who spoke to me over the phone in an Indian accent probably went by something else when he wasn't calming the nerves of irate, indebted Americans. I didn't know what to be angry at — the rising costs of college? Or capitalism, whereby folks have to literally change their identities to make a buck? Complex questions like these are at the heart of the San Francisco Women's Film Festival. *Nalini by Day, Nancy by Night* (2005), directed by Sonali Gulati, explores the outsourcing of American telephone jobs to India and recolonization in the form of adopting Western names. **(Jamilah King)**

Festival runs through Sun/13
7 p.m., $8–$10
See Web site for times and locations
UC Berkeley campus, Barrows Hall
126 Bancroft at Bowditch, Berk.
(415) 820-1500
www.sfwff.com

THURSDAY
APRIL 10

VISUAL ART

"Burlesque: Photographs by Robert Adler"
Robert Adler's burlesque photographs date from 1974 — a time when burlesque was fully giving way to topless bars and strip clubs. They are set in Adler's hometown of Philadelphia, at the Troc Burlesque Theater, a dusty old movie theater that had been endlessly refashioned but never truly remodeled. The ghosts of cinema past and future are present in Adler's photos. In their dramatic and lonely use of space and shades of gray, they eerily predate the look of fellow Pennsylvania resident David Lynch's first feature film, 1977's *Eraserhead*. But as the notes on his Web site illustrate, Adler never loses sight of his human subjects and their stories. As part of the opening reception for this show, he'll sign copies of a *Burlesque* monograph at Bacchus Wine Bar at 1954 Hyde Street, across from the gallery. **(Huston)**

Through May 10
Reception 6–9 p.m., free
Hyde Street Gallery
1987 Hyde, SF
(415) 359-9800
www.hydestreetgallery.com
www.robertadlerburlesque.com

MUSIC

Dālek
Pioneers of a gritty, industrial brand of hip-hop duo Dālek — consisting of Oktopus and MC Dālek — approach their craft with a take-it-or-leave-it mentality and a refreshingly innovative spirit. "Never write my songs for consumers / Ironic 'cause I write for heads with fat laces on they Pumas," the Newark-based MC spits on "Corrupt (Knuckle Up)," a track from 2007's *Abandoned Language* (Ipecac). "Traveled under soil with Osiris / Birth and death of modern world on the Tigris," they presciently proclaim on "Tarnished." The anarchic cacophony of screaming strings, experimental synths, banging drums, and militant rhymes that define so many of their songs are as cold and bleak as a Brick City winter, yet there's a cohesiveness that transcends the chaos. **(David Crockett)**

With RJD2 and Happy Chichester
9 p.m., $23
Independent
628 Divisadero, SF
(415) 771-1421
www.theindependentsf.com

FILM

Bomb It
Graffiti artists are the ultimate visionaries — I mean, they were blogging even before Al Gore invented the Internet. Think about it: what's the difference between painting on a concrete public wall and putting writing, artwork, or pictures of your penis on a virtual, even more public one? Screen names replace tag names, but the dangerous allure of anonymous exhibitionism remains the same. The documentary *Bomb It* explores the fascinating world of street art from its history to its international role today. Director Jon Reiss appears in person at the Red Vic on opening night, followed by a premiere party at 111 Minna Gallery featuring San Francisco's own rapper and aerosol artiste TopR. **(Ailene Sankur)**

Through Mon/14, see Web site for times
7:15 and 9:20 p.m., $8.50
Red Vic Movie House
1727 Haight, SF
(415) 668-3994
www.redvicmoviehouse.com

Premiere party 11 p.m., $8
111 Minna Gallery
111 Minna, SF
(415) 974-1719
www.111minnagallery.com

FRIDAY
APRIL 11

MUSIC

Anti Nowhere League
"Another boring night and I'm feeling pissed / My head's fucked up and I'm in a mess / Too many drugs, they make me high / I wanna cause havoc, I wanna die." You have no idea how revelatory, and how reassuring, these words — from the Anti Nowhere League anthem "We're the League" — could be to a eighth-grade outcast and budding alchy trapped in a shitty suburban town surrounded by cool kids who hated him. I used to type the lyrics to "So What," all about humping farm animals, shooting dope, and drinking pints of piss, and leave them on the screen of the Commodore Vic 20 in the computer lab. The League, led by the fearless, freaked-out,


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bondage biker Animal, have been assaulting morals and common decency since they formed in England in 1980. They were arrested at their first gig and had all the copies of their debut album, the classic *We Are ... the League* (WXYZ, 1982), confiscated by a force only the Brits could cook up with a straight face: the Obscene Publications Squad. **(Duncan Scott Davidson)**

With Angel City Outcasts, the Hollowpoints, and Get Dead!
9 p.m., $15
Annie's Social Club
917 Folsom, SF
(415) 974-1585
www.anniessocialclub.com

THEATER

Point Break Live!
In my coastal SoCal home town, surfers were the tanned demigods of my teenage lust, which is why I've seen *Point Break* (1991) 77 million times. I also watched it for the awesome surfing scenes, crazy skydiving sequence, and Bodhi and Johnny Utah's complicated relationship, which rivals the Lechter-Starling dynamic in erotic, Svengali-esque undertones. *Point Break Live!*, playing at the Xenodrome, is an absurdist stage adaptation of *Point Break*. Johnny is selected from the audience each night — to capture the "rawness" of a Keanu performance — and reads the entire script off cue cards. Love for the film aside, I'm just going to witness some I.T. guy say, "Vaya con dios, brah." **(Sankur)**

8 p.m., $25
Also Sat/12, 7:30 and 10 p.m.
Xenodrome
1320 Potrero, SF
(415) 285-9366

SATURDAY
APRIL 12

PERFORMANCE

"The Dialogues"
March may have ended, but paying tribute to the strong women in our community never ends. Women Of color Revolutionary Dialogues (WORD) presents "The Dialogues," a tribute to unrecognized, average women who do extraordinary things. Featuring the voices of immigrant and first generation women of color, the one-time performance runs in a similar vein as *The Vagina Monologues* and works to bridge the gap between community and performer, entertainment and struggle. The show benefits the hard work of People Organized to Win Employment Rights (POWER), a membership-driven community organization of low- and no-wage workers who fight welfare deform, gentrification, and labor abuses in the city. **(King)**

6 p.m., $3–$20 sliding scale
Mama Calizo's Voice Factory Theatre
1519 Mission, SF
(415) 864-8372, ext. 304
www.fairwork.org

MUSIC

Smash-Up Derby
The only thing better than a mashup — that fantastic alchemy that makes two songs, played together, better than either is on its own – is a live mashup. Which is exactly why Smash-Up Derby — the world's only act to cover and mix songs on stage with actual instruments — is the crowning jewel on the bizarre tiara that is Bootie SF. (Imagine the bassist playing "Smells Like Teen Spirit" and the vocalist singing "Billie Jean Is Not My Lover" and you'll have some idea.) This month, the strange (and strangely sexy) mashup party features the internationally renowned band along with French mashup master DJ Moule and a special midnight performance by the Richard Cheese–inspired dance group the Cheese Puffs (founded by yours truly). Viva la weirdness! **(Molly Freedenberg)**

9 p.m., $8–$12
DNA Lounge
375 11th St., SF
(415) 626-1409
www.bootiesf.com

SUNDAY
APRIL 13

MUSIC

Xiu Xiu
Call him prolific: anchoring the morphable noise rock collective Xiu Xiu, veteran Jamie Stewart has crafted eight crackling albums in as many years. Call him smart: last year Stewart went to the library of rock to check out a precious primary source, Oakland bassist Devin Hoff, who's greatly beloved on the local creative music scene for his utter musicality and uncompromising punk-grade integrity. Call him earnest: the band, the beats, and the passionately strummed autoharp make a perfectly epic bed for the baring of Stewart's seething soul. **(Dina Maccabee)**

With Thao and the Get Down Down Stay Down, and VC4
10 p.m., $12
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

MUSIC

Festival of the Mandolins
With a unique sound that resonates somewhere between banjo and ukulele, mandolins have been receiving increasing play

CONTINUES ON PAGE 20 ››

> Graffiti artists are the ultimate visionaries — they were blogging before Al Gore invented the Internet.

1) and (2) Pages from *Live Cinema: A Contemporary Reader* by Thomas Beard (see "Eye Eye"); (3) poster for *Point Break Live!* (see Fri/11); (4) Smash-Up Derby (see Sat/12); (5) Dãlek (see Thurs/10); (6) Performer from "The Dialogues" (see Sat/12); (7) Gravenstein Mandolin Orchestra plays the Festival of the Mandolins (see Sun/13); (8) Anti Nowhere League (see Fri/11); (9) still from *Bomb It* (see Thurs/10); (10) photo by Robert Adler from "Burlesque" (see Thurs/10); (11) Eels (see Mon/14); (12) Charles Ferguson (see Mon/14)
DÃLEK PHOTO BY PAUL ROMANO; EELS PHOTO BY AUTUMN DE WILDE

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THE SAN FRANCISCO BAY GUARDIAN **PICKS**

Xiu Xiu (see Sun/13)



PICKS CONT››

in modern pop music, highlighted last year with Paul McCartney's Grammy-nominated song "Dance Tonight." But they've been around for centuries; the distinctive paired-string instrument has been adopted from its Italian roots into American, Irish, and Jewish folk music for use in polkas, tangos, mazurkas, and rhumbas. These styles and more will be represented at the Festival of the Mandolins, which will mark the first time all five San Francisco mandolin orchestras — the largest featuring dozens of players — take the same stage. No, not at the same time. **(Alex Felsinger)**

See Web site for lineup
1 p.m., $18
Croatian American Cultural Center
60 Onondaga, SF
(510) 649-0941
www.croatianamericanweb.org

MONDAY
APRIL 14

MUSIC

Eels
As the wizard behind the wriggling curtain of the evocative Eels moniker, Mark Oliver Everett — perhaps better known by the single letter *E* — has built a 12-year career crafting songs every bit as slippery as the slithery creatures in question. The singer, songwriter, and multi-instrumentalist par excellence specializes in pairing immediately memorable radio-bliss melodies with penetrating, off-kilter subject matter, all delivered in a rapturously world-weary ramble. Simply put, there aren't too many folks fashioning pop-music enigmas as absorbing as those contained on Eels' six albums of post–Brill Building abracadabra. Consult the recently released best-of *Meet the Eels* (Geffen) for further proof. **(Todd Lavoie)**

8 p.m., $32.50
Palace of Fine Arts
3301 Lyon, SF
(415) 421-8497
www.livenation.com

EVENT

Charles Ferguson
Charles Ferguson took a circuitous route into filmmaking. A technology consultant, software entrepreneur, and political science professor, Ferguson undertook the challenge of documenting American mismanagement of the war in Iraq. The resulting masterstroke, *No End in Sight* (2007), provides a thorough and forceful excoriation of the George W. Bush administration's political negligence. Winner of Best Documentary at Sundance and nominated for an Academy Award, *No End in Sight* is quality muckraking and a scarily good debut. **(Lee)**

10 p.m., $15
World Affairs Council
312 Sutter, SF
(415) 293-4600
www.itsyourworld.org

TUESDAY
APRIL 15

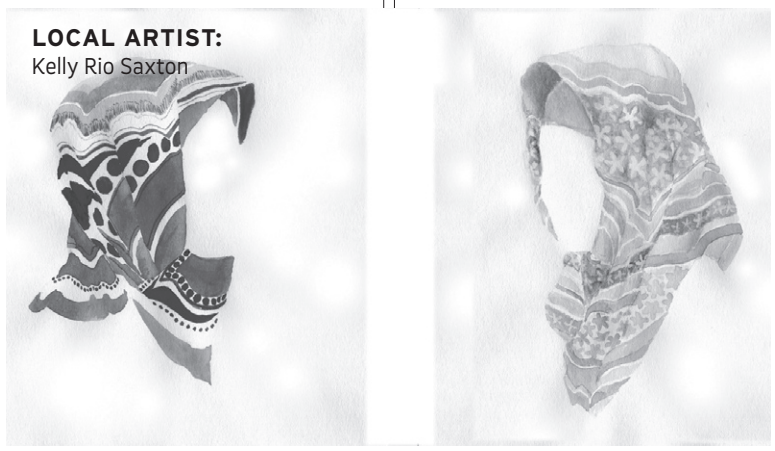
VISUAL ART

"Edie Fake and Sam Lopes: Deep House Hell"
According to curator Chuck Mobley, *The Fall of the House of Usher* meets *Pee Wee's Playhouse* in this collaboration between San Francisco residents Edie Fake and Sam Lopes. There is no doubt Lopes has fans at the *Guardian*, and I'll happily go on record as a big admirer of Fake, who describes himself as an "errorless heiress" and "myopic neurotic" with "an insatiable appetite for destruction" on his fun Web site, www.ediefake.com. Bonus lure for the curious: since this Fake-Lopes collabo is on display in a window, you can look at it any old time you please. **(Huston)**

Through April 30
24/7, free
Right Window Gallery
992 Valencia, SF
www.rightwindow.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

LOCAL ARTIST:
Kelly Rio Saxton

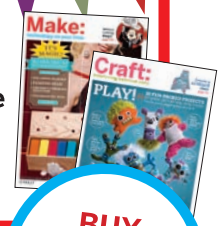


TITLE *Hijabs* (2007)
THE STORY The images come from observations of Turkish women in Berlin.
OTHER PROJECTS Saxton collaborates with musician Dominique Leone as One + Two, creating group performances in which voice, pianos, and non-tuned percussion are set in an installation featuring a waterfall of silver pyramids and a river made from braided strands of second-hand clothes.
BIO An East Bay resident, Saxton teaches art to kids at Archway School in Oakland, where she also has worked with Ego Park Gallery. "Recent opportunities in Berlin allowed me to see similarities between that city and the Bay Area," she says. "They share a sense of internationalism and openness. Although I feel comfortable moving between cities and countries, I feel most connected with and influenced by New Mexico, where I grew up and went to school."
SHOW A show in May at Book Zoo, 6395 Telegraph, Oakl. (510) 264-2665.
WEB SITE www.kellyriosaxton.com

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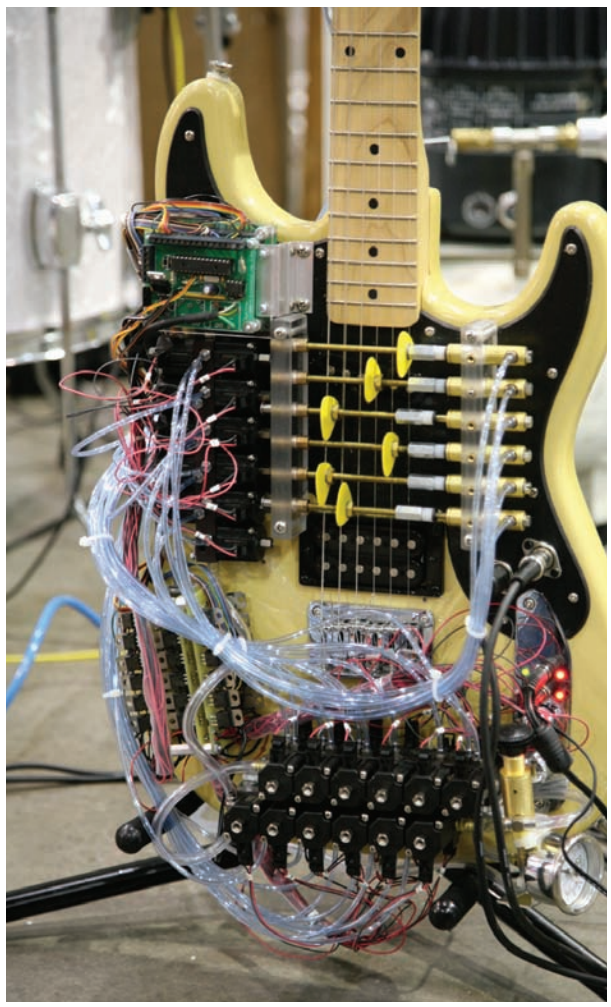
SATURDAY NIGHT @ MAKER FAIRE (6–10PM)

Steampunk Spectacular featuring Abney Park, plus five acts and Power Tool Drag Racing under lights!









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May 3 & 4 San Mateo Event Center

Sat 10am–10pm; Sun 11am–6pm
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CULT DVDS In the last drive-in heyday of the 1970s, before home video's death-thrust, possibly no distributor label was more ubiquitous under the beery make-out stars of outdoor cinema than Crown International Pictures.

There's little documentation to be found about Crown beyond its start as a purchaser of cheap US indie-genre flicks, nudie cuties (including 1965's immortal, Ed Wood–penned *Orgy of the Dead*), and marketably naughty imports. Once the '60s really started swinging, however, Crown elbowed right into the leading exploitation pack with biker titles (not least, the 1971 ersatz gay-power opus *The Pink Angels*); horror (1976's *Satan's Slave*); martial arts (1974's *Kung Fu Mama*); blaxploitation (Jamaa Fanaka's mind-boggling 1975 *Welcome Home Brother Charles*) — and a whole lotta basic chixploitation.

That nondescript Crown logo guaranteed you'd get some violence, melodrama, and as much sexual pleasure (or peril) as an R rating would bear. The titles speak for themselves: 1973's *Superchick*, 1971's *Chain Gang Women*, 1975's *Las Vegas Lady*, 1976's *Hustler Squad* ("Their orders: LOVE your enemy ... then KILL HIM!"), and so on.

For many Middle Americans, Southerners, small-towners, underagers, and the simply unhip — i.e., the majority — these films were the spiciest available expression of that fabled sexual revolution. With viewer attention primarily focused on petting and smoking bud, these films enjoyed looser genre demands than actual porn or even mainstream Hollywood features. Thus there's a wide divergence to the content and tenor of vintage '70s Crown releases collected in the new discount DVD set *Drive-In Cult Classics* (Navarre Corporation).



Tripindicular Tarot readings, biker-psychos, and closeted love can be found in *Drive-In Cult Classics* (top), a compendium of vintage '70s genre flicks by Crown (bottom).

Despite that tepid title, this Me Decade–spanning eight-pack gives you beaucoup retro weirdness — not to mention sideburns and flute rock — for your ten bucks.

Future major-league director Joseph Ruben (2004's *The Forgotten*) got an auspicious if obscure start with misleadingly titled 1974 *Sister-in-Law*. It's mostly about fraternal affection-slash-betrayal between one brother fresh off the hippie trail (adorable pre–*Deer Hunter* John Savage, who also contributes the fey Elton John–like song score), his elder a famous author in deep trouble with the Mob. It's arty psycho-drama with a potent, bitter ending.

Even harder to imagine kids grooving on at the drive-in is the next year's *Pick Up*, a deep-dyed Aquarian Age relic that's light on narrative coherency yet heavy on reality v. illusion allegory, Wiccan chicks, slo-mo traipsing through wildflowers, and ominous Tarot readings. Twippy!

But there's nothing psychedelic 'bout 1975's *Trip with the Teacher*, as four mature-looking "schoolgirls" and one prim chaperone are kidnapped by one of the era's great manic biker-psychos (future billowing-curtain softcore auteur Zalman King, producer of 1986's *9 1/2 Weeks* and the *Red Shoe Diaries* series). By contrast, Angel Tompkins, (playing the title role in 1974's *The Teacher*, cheerfully seduces a barely-former student (TV's Dennis the Menace, Jay North), drawing wrath from her own crazy psycho-stalker guy.

Mental illness seems a running thread here. *Best Friends*, 1975's double-date roadtrip, hinges on the pathologically closeted love Pat (Doug Chapin) feels for fellow ex-Army mate Jesse (Richard Hatch from the original *Battlestar Galactica*). It's *A Separate Peace* meets *Easy Rider*. *Malibu High* (1979) has feather-haired, academically lazy high schooler Kim (Jill Lansing) ruthlessly determined to graduate with honors or else — whether it takes screwing faculty or assassinating them.

We shouldn't slight 1970's *Cindy and Donna*, the "hardest" (originally X-rated) feature here, and a wonderful encapsulation of a pre-hardcore era's typical lascivious moralizing. We *should* slight 1972's *The Stepmother*, a turgid potboiler that was astonishingly nominated for an Oscar for theme song "Strange Are the Ways of Love." But anything that brings together *The Flying Nun*'s Alejandro Rey, '70s *Gator Bait* drive-in goddess Claudia Jennings, and pre–*M*A*S*H** Larry Linville must be seen once.

Sustaining via direct-to-video product through the 1980s, Crown was played out by the early '90s. Still, its peak years no doubt planted more than a few indelible if foggy memories. Imagine being jolted from your stoned backseat third-basing by this *Sister-in-Law* nugget: "Edward, listen to me — I've had your wife and your mistress, and I threw your heroin into a mountain stream!"
(Dennis Harvey)

THE MIX

(1) Chaps II's soft opening

(2) Valerie Orth rockin' the house — and getting asked for an encore — at Cafe du Nord

(3) California College of the Arts' graduate open studios

(4) Ecstatic Sunshine's *Way* (Cardboard)

(5) Nü rave punkers Anavan in hockey masks at Trans Am night at Club Eight

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The photographer Lee Friedlander and his granddaughter, Ava, 1999



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music

How are rock's highly touted troubadours faring? REM (left) supercharges their approach with *Accelerate*, the Rolling Stones (second from left with a sorry Christina Aguilera) fires up their live display, and Bruce Springsteen (second from right) gives us a reason to believe. And I do believe Enon (top right) is coming up fast April 13 at Bottom of the Hill (what, free donuts courtesy of Donuts?!), and Dirty Dozen Brass Band (bottom right) blows out the Independent on April 12. Dirty! | REM PHOTO BY CASS BIRD; ROLLING STONES PHOTO BY KEVIN MAZUR; BRUCE SPRINGSTEEN PHOTO BY DANNY CLINCH



Rock's future, decades along

By Kimberly Chun
› kimberly@sfbg.com

SONIC REDUCER The money, the fame / And the public acclaim / Don't forget who you are / You're a rock and roll star." These bitter words by the Byrds roll over through my mind while watching the resurrection of three generations of rock hope realized — reappearing at a time when industry majors like Universal, Sony, and Warner Music are busy bowing to the social networking sphere, i.e., MySpace. The sands are shifting beneath the Rolling Stones, Bruce Springsteen, and REM, all bands I've waved my adoring fangirl flag for, all once toasted as the future of rock 'n' roll when the form was the sexiest game in town. Well, the future — along with the classic LPs, the heavily referenced and canonical tunes, the wives, the money-printing tours — has come and gone, so why not step back from an eyeballful of IMAX and think about whether such once-seemingly-ageless, now-clearly-aging mortals are holding the course or moving forward? Does size still matter?

Lord knows — and Sir Mick Jagger surely realizes — you can throw money at a prestige project: the new Stones–Martin Scorsese business partnership, *Shine a Light*, is proof. Sure, it's a decent, energized Stones performance — much better than their 2005 date at SBC Park — and certainly the band comes off well in their love for the music (Keith Richards) and artfulness (Mick Jagger). Ron Wood even gets off a nice solo or two. But why bother documenting a Stones live period — the "Bigger Bang" jaunt, otherwise known as the highest grossing tour of all time — essentially recognized for simply raking in a buttload of money for the band? Not only have the Stones been the subject of a much better concert film-documentary — the Maysles' *Gimme Shelter* (1970), which Scorsese bows to by enlisting Albert Maysles for some camerawork — but rock fan Scorsese has already made a much more multidimensional and affecting concert flick (*The Last Waltz,* 1978) and a more evocative and heartfelt documentary about a musical icon (*No Direction Home*, 2005).

Rather, the Stones appear to be recontextualizing their dirty blues-rock for a new, well-heeled generation that can afford them: denuding "Sympathy for the Devil" of its menace and recasting it as a party anthem, far from the madding Altamont crowd. Jagger's toned, dancer's physique looks downright expensive as he attempts to repurpose arena poses in the intimate Beacon Theatre, as pricey as Richards' Louis Vuitton ad and as well-fed as the scrubbed and fratty crowd down front in *Shine a Light*. Is such a display of power and funds sexier — or offensive — during a recession? Still, the last laugh seems to belong to the Stones: how else to read the final image of *Shine a Light* as the moon morphs into the Stones tongue than as, "See ya, suckers"?

Springsteen's aging, gray-tressed mob at HP Pavilion on April 5 would never tolerate such winking behavior. As earnest and idealistic in their Silicon Valley fleece and chinos as the so-called Next Dylan so many decades along, they yelled back at the holy rollers picketing the front of the Shark Tank — o demon rock "Born in the U.S.A." — and dutifully lowed, "Broooce!" after each song. Springsteen returned their devotion in kind with two and a half hours of superhuman passion that drew from new releases as well as from *Darkness on the Edge of Town* and *The River* (both Columbia; 1978, 1980). Even as Broooce rocked "Reason to Believe," off *Nebraska* (Columbia, 1982), as a bluesy rave-up, or told stories of leaving wife Patti Scialfa at home to monitor their teenagers, his hard-working, well-meaning decency kept shining through. These days sax sidekick Clarence Clemons may find it necessary to sit out many songs on his throne/easy chair set to stage left and organist Danny Federici is sidelined by melanoma, but the leader still possesses a unflagging fire and expansive romanticism — even if it is spent stumping for Hillary Clinton as of late. On Saturday night, what was striking was less how indebted the latest long-players by younger artists like Arcade Fire and the Killers are to Broooce than the long arm of his influence on so much '80s radio rock: everyone from Don Henley to Patti Smith to the Pointer Sisters to John Mellencamp.

And whither goes the next greatest rock band, after Springsteen, to attain critical mass: REM? The combo drew kudos for their recent South by Southwest turn — and as with Brooce and the Stones, Michael Stipe, Mike Mills, and Peter Buck have chosen to grow louder with age, writing their new album on electric guitars rather than toning it down with dinner background Musak. More than 25 years into the band's history, REM's 14th album, *Accelerate* seems to plonk down in the Stones' tax bracket with the opening "Living Well Is the Best Revenge," if not for the clearly articulated, biting irony of Michael Stipe's lyric, "Baby I am calling you on that." Favoring rock 'n' roll blast in a compact 34 minutes, with only traces of the Velvety subtlety and Southern primitive melodicism I once treasured the band for, REM has instead picked up where "It's the End of the World as We Know It (And I Feel Fine)" left off, retuning its glib soothsaying for post-WTO riots, post-Katrina times, driving it through a pop filter, and sprinkling "Sympathy for the Devil" whoos on the closer, "I'm Gonna DJ." "Look at the world and see plenty of reasons to be angry," guitarist Peter Buck has said, describing *Accelerate*. We'll see if they still rage, live. **SFBG**

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IN STORES NOW

While their guitars gently weep

Stars of the Lid continually refines the mix

By Matt Sussman
› a&eletters@sfbg.com

In the liner notes for his 1978 album, *Ambient 1: Music for Airports* (Editions EG/Polydor), Brian Eno wrote that the music contained within "must be as ignorable as it is interesting." Though that watershed release launched a thousand new age imitators under the banner of ambient music, Eno's ambivalent criteria still holds as a descriptive litmus test for any music that only partially depends on focused engagement in order to be fully appreciated.

Or as Adam Wiltzie, one half of the dreamy instrumental duo Stars of the Lid, puts it: "There is a narcoleptic feeling that I want to get within each tune. If the piece doesn't make me fall asleep, then it's probably not finished."

Wiltzie and musical partner Brian McBride have taken their time refining their soporific version of Eno's barely there aesthetic, releasing just a handful of beatless, slow-burning full-lengths during the past decade. Coming six years after their epic sophomore Kranky release, *The Tired Sounds of* (2001), last year's *And Their Refinement of the Decline* (Kranky) proved to be another gentle juggernaut: treated violin, cello, and fog-horn brass provided tonal counterpoints to the clouds of diaphanous guitars over the course of two hours. Given that the duo tours even less frequently than they put out new material — primarily due to the fact that Wiltzie and McBride now live on opposite sides of the Atlantic — their April 15 stopover at the Independent is the equivalent of catching a passing comet with the naked eye.

Eno is an obvious touchstone, although Wiltzie responds somewhat begrudgingly on the phone from Brussels when I bring up the comparison. "I grew up listening to Eno's ambient works and whether I liked them or not they must have influenced me somewhat," he explains. "But influences — and whether or not people hear this or that artist in our work — can be like a strange beauty pageant where everyone has their personal favorites."



Comfy and cozy even while settled on different sides of the Atlantic: Stars of the Lid make a rare appearance at the Independent. | PHOTO BY JOSHUA ROTTER

Granted, Eno's earlier ambient experiments on *Music for Airports* and *Discreet Music* (Editions EG, 1975) focused on creating systems that would self-generate infinite variations from prerecorded tape loops. SOTL is a far more compositionally oriented project, and many of Wiltzie's "personal favorites" are composers: Gavin Bryars, Arvo Part, Bernard Herrmann, and Alexandre Desplat. Their influence is clear. *And Their Refinement* sounds, well, refined compared to the rough-hewn compositions of earlier releases. On many tracks the strings and horns are upfront in the mix, and even then only lightly brushed with a wash of delay and soft EQ, while longer pieces, such as the 17-minute album closer, "December Hunting for Vegetarian Fuckface," are suites unto themselves.

"Maybe my classical music influences are showing more and more," Wiltzie suggests when I ask him about *And Their Refinement*'s more delicate arrangements. "I also am on a lot less drugs than I used to be as a kid. Maybe I just have more clarity now," he laughs. "I'm just growing older, I guess."

What hasn't changed is the evocative power of SOTL's music, even as it tends to massage listeners into slumber. Perhaps it is the blank-canvas quality of ambient music that has made "cinematic" such an ubiquitous way to describe what's being heard (as prescient as ever, Eno's *Music for Films* [Editions EG, 1978] offered soundtracks for imaginary movies). No one ever hears a song the same way, yet SOTL's music touches a specific emotional range — one that is definitely in a minor key.

Case in point: *And Their Refinement*'s "Don't Bother They're Here," a reverb-soaked gloss on the opening bars of Stephen Sondheim's maudlin ballad "Send in the Clowns." Stripping away the original's thick coating of show tune schmaltz, SOTL leave only a whispered trace of the lonely little melody at its center.

"We both love Judy Collins's version of that song. It's just a nod to beautiful melody," Wiltzie explains. "I've just wanted to create a beautiful sound that encapsulates a feeling of beauty and sadness in the same breath." SFBG

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MOTHERS OF INVENTION: BROOKLYN SAVANT-ROCKERS DIRTY PROJECTORS BLAZE A PATH LESS TRAVELED

In spite of music culture's constant craving for new waves and next-big-things, there are always those bands that do not hew to any marketable bubble, the ones that skew the trends and equations of rock chronologies with their sui generis melds. After several albums of high-flying concepts, sheet music-necessitating technique, and stylistic miscegenation, Dave Longstreth's Dirty Projectors have firmly established themselves as such a group.

First conceived in New Haven, Conn., Longstreth's namesake went through many permutations before settling in Brooklyn as an elemental two guitars-bass-drums quartet. The current grouping plays the leader's chamber-rock compositions with fire and finesse. Bassist Angel Deradoorian and guitarist Amber Coffman's double-helix backup vocals leave Longstreth free to float his quivering voice and slash at his thin, West African–kissed guitar lines as if they were exclamations. Hypertuned and aerobic, a Dirty Projectors concert is a bold tonic of intellectualism and adrenaline.

I try to say as much to Longstreth when I catch him on the phone in Brooklyn, and he muses, "I kind of like feeling that that's a component of the feeling of the music ... [that] tension of the relatedness, or unrelatedness, of what our mouths are doing and what our fingers are doing." All of Longstreth's Dirty Projectors records are accordingly stretchy, though last year's *Rise Above* (Dead Oceans) is probably the most cohesive formulation of the project's intrinsic push-pull. The back story, well trod by now, is that Longstreth recovered a cassette case for Black Flag's hardcore LP, *Damaged* (SST, 1984) without the actual tape, and in a flight of Borgesian invention, set out on writing songs refracted by his memory of the original album.



DAVE LONGSTRETH PHOTO BY MIA FERM

Longstreth has indulged similarly sly threads before — 2005's *The Getty Address* (Western Vinyl) had something to do with Don Henley — though hardcore pieties meant *Rise Above* received more scrutiny than usual. "We got some really amazing hate mail on our MySpace page," Longstreth says, laughing. Hardly a straightforward tribute, *Rise Above* references the essential "no" of Black Flag's attack in both music and lyric, but inscribes the songs with double-consciousness and complexity rather than Greg Ginn's brute strength.

Syrupy strings introduce a snaky, sweet guitar line and a dirty disco bottom. Thundering female and male choruses overhang Longstreth's echoing verse before launching off for an oasis of backwards guitars and cymbals. This all happens a couple of minutes into "No More." Longstreth may think in fragments, but the resulting sound is one of passion, not math. His hot-blooded appreciation of pop and R&B — he mentions T-Pain and Chris Brown as two current interests — doesn't come with a smirk. Though these elements are mostly cloaked in convolution on Dirty Projectors recordings, Longstreth occasionally offers a more unobstructed view of his visionary soul music. The title track of *Rise Above* sounds almost newborn in its plaintive wail, and the same can be said for older tracks like "Not Having Found" from *The Getty Address* and "Unmoved" from *Slaves' Graves and Ballads* (Western Vinyl, 2004).

With all the rehashing of post-punk over the last several years, it's hard to imagine a more eloquent last word on the subject than *Rise Above*. When Longstreth looked back on an earlier era, it wasn't to revive something: it was to let it go, and then keep right on pushing ahead. When I ask Longstreth what he's been up to, he tells me he's been busy working through new material with the band for their upcoming tour. "The music's written with [them] in mind," he explains. "It's the first stuff I've done that's been like that." **(Max Goldberg)**

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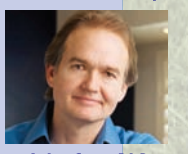

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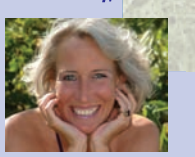

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Done wanderin'

Jackie Greene finds life among the Dead

By Blair Jackson
› a&eletters@sfbg.com



Dead but not gone: SF singer-songwriter Jackie Greene.

It isn't easy being a Chosen One. Rootsy singer-songwriter Jackie Greene — formerly a big fish in the relatively small pond of Sacramento, who now lives in San Francisco — has had great things expected of him since he was a solo troubadour fresh out of high school in Placerville. *Rolling Stone* critics named *Gone Wanderin'*, his first album for the indie Dig Music label, one of the best of 2002 and the follow-up, *Sweet Somewhere Bound* (Dig Music, 2004), was another critical favorite. The excitement led to Greene being signed by Verve/Forecast, and his first disc for that company, 2006's extraordinary *American Myth*, seemed to confirm this guy was going places. Produced by Los Lobos' Steve Berlin, the album was a diverse and confident showcase of Americana styles, from blues to driving rock to Dylanesque rambles. But a not-so-funny thing happened to Greene on the way to certain stardom: his label started to fall apart in the middle of promoting his album, tours were cancelled, and the blush of early success faded.

Yet Greene's upward trajectory continued. A spellbinding and charismatic performer, he kept playing wherever he could, with his band or acoustic with a partner. It wasn't long before he had a new label in place, this time with 429, a subsidiary of the Savoy jazz imprint. In the meantime, out of the blue, former Grateful Dead bassist Phil Lesh, who leads the popular Deadish jam band Phil Lesh and Friends, fell in love with *American Myth* and invited Greene to join the group as lead vocalist and co-lead guitarist alongside the great Larry Campbell. Though Greene hadn't listened to much Dead beyond the records his parents owned — and frankly he preferred his folks' Ray Charles and Big Bill Broonzy discs — he quite naturally fell into the mix. The songwriter was quickly accepted by Dead Heads for his passionate renditions of the band's tunes, as well as cover songs and a sprinkling of his originals.

"I love playing in Phil and Friends," he says as he sits in the control room of Mission Bells, the Bernal Heights recording studio he shares with Tim Bluhm of the Mother Hips. "Playing those Jerry [Garcia] songs, I kind of feel like I love a lot of them like they're my own songs."

In the midst of touring with Lesh last fall, Greene and Steve Berlin somehow managed to find time to record the superb, just-released *Giving up the Ghost* (429). Using both his regular touring band and the same group of hip Los Angeles session cats who sparked *American Myth* — collectively they're known as Jackshit, with Elvis Costello drummer Pete Thomas as their best-known member — Greene and Berlin painstakingly put together the album from sessions in Sacramento, SF, Los Angeles, Chicago, and Brooklyn. Greene rightly calls the recording "darker" than its predecessor. That said, it is still filled with sharp lyrics, bright melodies, memorable riffs and hooks, and typically soulful vocals. In keeping with Greene's and Berlin's affection for off-the-wall sonics, there are literally dozens of different guitar and keyboard textures, unusual treatments on vocals, and a zillion little touches that give the disc a wonderful variety and depth. It's easy to picture several songs being embraced by rock radio, but this music is still not exactly at the forefront of the current mainstream.

"Certainly I want to have some successful records — who doesn't?" Greene confesses. "But I'm not willing to make anything other than what I want to make it sound like. If this is not considered commercially viable, then so be it." SFBG

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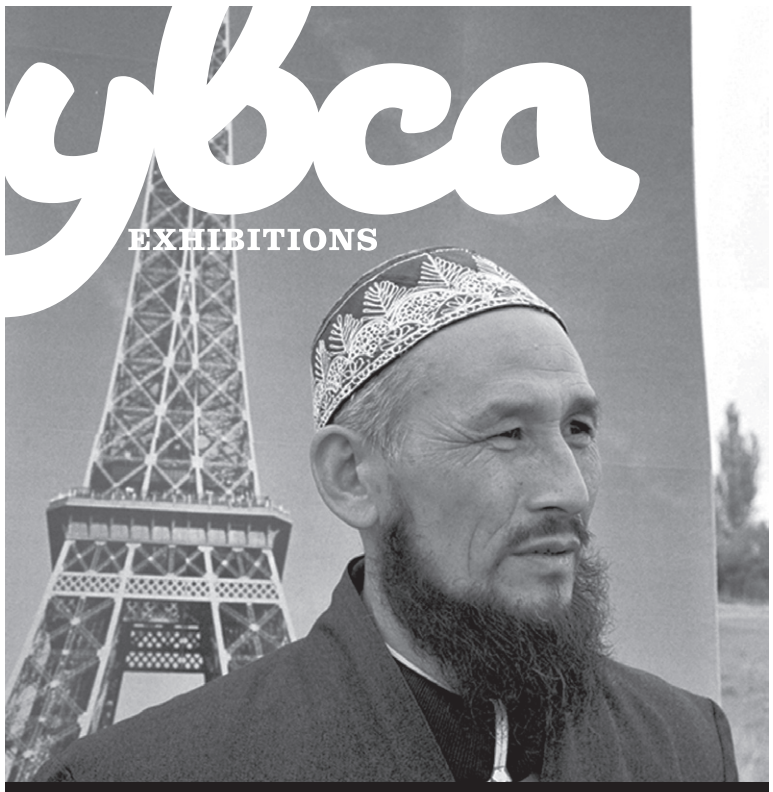
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grooves



GNARLS BARKLEY
The Odd Couple
(Downtown/Atlantic)

As an analog bitch on a digital planet, I prize what's human-oriented and organic at the core of the Afrofuturism that makes the world go 'round. Since Gnarls Barkley's second disc, *The Odd Couple*, appeared on iTunes prior to its official release date, some of my colleagues perpetually infatuated with the new have rushed to slap these digital darlings with a sophomore-slump tag. Yet I appreciate Cee-Lo and Danger Mouse's follow-up to 2006's trailblazer *St. Elsewhere* (Downtown) precisely for its vinyl anachronisms: it hews even deeper to a pre-urban blues aesthetic. For all the comparisons of *The Odd Couple* to Tricky's vintage-'90s trip-hop, the disc is more electric mud. Cee-Lo and his Dungeon Fam long ago conceived of their cipher as a postmodern ring shout, making this disc accompaniment to an illusory barn dance..

Danger Mouse synthesizes '60s garage and psych, spaghetti western and biker-flick soundtracks, raga drone and Edwin Hawkins's modifications of gospel for hippies via soul-searching techgnosis, while he and his podnuh never eschew the values of the red clay underpinning their Georgia berth. And this soil nourishes these vanguard polymaths' simultaneous reconstruction of grown-ass R&B and tribal music. The fathomless murk of songs like the soul-folk beauty "She Knows" and "Open Book" — with its grunting, didgeridoo-cloning harmonies — forgives the stray pop toss-off ("Whatever") and provides rich context for the swirling hymn "A Little Better" and the unchained lightning genius of Katrina boogie "Run (I'm a Natural Disaster)." Riding on Cee-Lo's dark lyricism, *The Odd Couple* proves that the viral triumph of "Crazy" was no fluke, but a masterpiece with a vast, occult network of sonic atlases hidden within. **(Kandia Crazy Horse)**



LIONEL LOUEKE
Karibu
(Blue Note)

Benin-born guitarist-vocalist Lionel Loueke has become the poster child of jazz's current multicultural fascination. That's not such a bad thing, even though the genre has always been international and of younger players are in as much of a postmodern bag as anyone else. But Loueke has wrapped his West African roots around jazz in a subtle, distinctive ways, and *Karibu,* his major label debut, has a confident personality propelled by his years as a top sideman.

Loueke taught himself to play by listening to George Benson, and like Benson, he often vocally follows his guitar lines. But Loueke has a less conventional approach and a broader compositional range, writing seven of the record's nine songs. The title tune, meaning "welcome" in Swahili, showcases Loueke's light, lilting samba-like touch on the guitar as he's backed by his longtime international bandmates, Swiss bassist Massimo Biolcati and Hungarian drummer Ferenc Nemeth. The trio's delicate percussive sound relies on their cohesive interactions. Biolcati often nimbly picks along with Loueke, while Nemeth uses brushes as much as he does sticks. Pianist Herbie Hancock sits in on two tunes, contributing a typically angular brooding solo to Loueke's original "Seven Teens." On "Light Dark," Hancock and the trio are joined by Wayne Shorter's darting soprano saxophone, giving the tune an elongated, freer feel, and Shorter also guests on an inventive, uptempo recasting of John Coltrane's "Naima." **(Marcus Crowder)**

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THEE SILVER MOUNT ZION MEMORIAL ORCHESTRA & TRA-LA-LA BAND
13 Blues for Thirteen Moons
(Constellation)

Over five great albums, Silver Mount Zion, heir to the Godspeed You! Black empire, has proven to be at the top of a genre they basically invented: that of epic, multivocal Canadian collectives. A singularity of vision is just one differentiation between this group and apolitical peers, and the Constellation stable has been adamant about not only documenting life during wartime, but pointing fingers at the culprits, which puts them philosophically closer to Crass than the Polyphonic Spree.

"The hangman's got a hard on ... the pundit reeks of coffin ... we will not sing in your damn parade," slays the title track. The underscored and contradictory "we will not sing" points to the entire project as the creation of an alternate reality more than an escapist antiparade. Leader Efrim Menuck pointedly jabs at would-be followers with lines like "Your band is bland ambition" and "Silk-screen that, ye twits across thy Internet" on "1,000,000 Died to Make This Sound." Although he targets "four corners resplendent with indie rock creeps" on the title track, Menuck has masterminded a sonic set piece designed to appeal to those creeps as much as a Wes Anderson flick. Huge-sounding strings, seven-part vocals, and the famous Constellation production quality are either enhanced or negated by an opening salvo of what sounds like feedback over glass harmonicas. It's gorgeous to the point of excess. "Blindblindblind" has Menuck bellowing, "We want punks in the palace / 'cause punks got the loveliest dreams." These protagonists are offset against "policemen in parallel lines" and ends with a rousing "some hearts are true." As imagined national anthems of antinationalism go, one could not hope for better. **(George Chen)**

RICK ROSS Trilla (Def Jam)

Some rappers like to use outlandish statements to describe their very human traits. So when Rick Ross says midway through *Trilla* that he's "the poor people's president," I'm not surprised. Unfortunately, I'm also not convinced. Tracks like "Money Make Me Come" won't exactly move the electorate. Set atop lackluster beats and clichéd refrains, his latest work is a 15-track ode to hustling, the streets, and why he's rich and you're not. There's also the obligatory introspective ending, "I'm Only Human," which seems as out of place as Ross standing in line at his local K-Mart. **(Jamilah King)**

local grooves



DJ QUEST
Questolous
(ZQ)

Beginning with the double assault of the killer opening two tracks of *Questolous*, you sense what's in store: DJ Quest's new solo full-length will live up to its title's promise of being all that — and more. Much more, in fact, as the longtime San Francisco turntablist of Bullet Proof Scratch Hamsters, Space Travelers, and Live Human fame serves up one of those perfectly balanced, satisfying albums that makes you fall in love with hip-hop all over again.

Guest vocalists such as Luke Sick, Bas-One, Eddie K, and many of the full-length's other contributors have been down with Quest for a long time, and know exactly how to complement his style. Longtime DJ collaborator 2 Fresh produced "Quite Simple," while fellow former Bullet Proof Space Traveler DJ Marz lets loose on "High Valium" alongside Quest — who produces the dope track — and Holland's DJ Vandal (S.W.O.T. Team), who kills it on the turntables. Along with beatmakers like Oaty Love, DJ T-Rock, and Dawgisht, Vandal is also one of the numerous producers responsible for much of the recording's impressive range, which roves from abstract, electro, and spacey grooves to infectious hip-hop beats and breaks. Quest himself produced the distinctly Yay Area–sounding, slowed-down-to-65-bpm, minimal track "Who What!," on which Bas-One rhymes almost in slo-mo. But at the core of *Questolous*'s appeal is the turntable as instrument — and DJ Quest is its master, effortlessly massaging and manipulating it to make new, beautiful sounds. **(Billy Jam)**

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Drop that bleak cocoon, body rockers — it's so last season. Behold clubland's sleek spring changes: Jeffrey Paradise (left) rises from the smoldering ashes of DJ Jefrodesiac, while DJ Tedd Patterson stops in to jump start the new Thread Recordings house label.

PHOTO OF JEFFREY PARADISE BY LADY MELEKSAH



Metamorphenomenal

By Marke B.
› superego@sfbg.com

SUPER EGO Positivity — can we get some, please? *Sure.* Zing! Spring's come bounding from its musty, dusty closet like a newly out Floridian, little rainbow fanny pack ablaze, itchy pink nipple rings jingling. Poor green thing! Isn't it up to us to lead her, tripping and grinning, into the limelight fantastica? Aren't we already there? Change, unlike Aqua Net and Paco Rabanne, is in the air. The clubs, they've gone azalea-crazy, bursting with neon irises and tuneful fuchsia streaks. Cocktails mysteriously grow stronger in our hands. And parties, parties everywhere — there's *far* too much to do right now. Hell, my nightlife Blackberry just exploded all over my fresh electric Onitsuka Tiger shoes.

Anybody here got a Wet Ones?

"We're spinning in the pyramid of life / As day turns to night," goes a latest wriggly dance-floor burner. "I wish the stars could shine now / For they are closer / They are near," goes another. "Let's make out!" goes a third. Sex, stars, spinning, and you — sounds like a few times I'd love to have. How 'bout we do the bunny hop and rock our burgundy hair at the following affairs? Oh, and bring that spring girl, too. There's always room for one more in the back.

WELCOME TO PARADISE

What do you do when you get too famous? Besides wipe up dog shit with your borrowed Chanel? How 'bout change your name and make a record? I sincerely hope you've made it at least once to two of the most regularly orgiastic parties in the city: Frisco Disco and Blow Up. If you have, then you're intimately familiar with the semi-nude gymnastics, lubed-up disco-house-electro jams, and jailbait fanbase of one DJ Jefrodesiac, our fair burg's current reigning turntable sex god. I may just win that tiara back, though, because Jefrodesiac is dead. Metaphorically. Witness the birth of Jeffrey Paradise, his latest incarnation, who's about to release a new EP on PrinceHouse Records and make us all update our contacts. He'll be debuting this next evolution at Blow Up on Friday, April 11, which is also, somewhat confusingly, his birthday bash. Because one personality is never enough!

WILL THEY SERVE COSMOS?

I'm not sure how I feel about the space program, but hey, if the nearby NASA Ames Research Center and something rather ominously called the Space Generation Advisory Council want to cohost a big rave at Moffett Field, presenting forward-minded DJs like Amon Tobin, John Tejada, Dr. Toast, and Tycho, well, beam me up (snort). I'm talking about Yuri's Night, an astro-fantastical, techno-futuristical anniversary celebration of Russian cosmonaut Yuri Gagarin's historic first flight into space in 1961. Yuri's Night, Saturday, April 12, is being feted this year with 153 parties in 46 countries on goddess-knows-how-many giant-screen satellite feeds, so make sure your outfit is tight. Also on the blast-off tap: a huge technology fair with zippy visual installations and electronic doodad demonstrations galore. Pack your sonic screwdriver.

BIGGER BOOTY

Srsly, I *wept* when longtime San Francisco mainstay Fag Fridays ended in February — and not just because my Moisture Wear wasn't quite so hypoallergenic after all. The gay and their ilk really lost something when the party shut down after 12 years, not least of all a soulful house crashpad in the weekend's early afterhours.

No more tears, though. "Girl, we couldn't wait to have a Friday off!" David Peterson, one half of Fag promoters Big Booty, exuberantly told me. Big Booty's certainly taking advantage of its free time. Peterson's Booty partner, Jose Mineros, just launched a bouncy house Saturday weekly, Collide, at the fab Club 222 (www.myspace.com/222hyde). Fag Fridays will make a special return at Mighty for Pride. And biggest of all, Big Booty just launched a new dance-music label, Thread Recordings. They'll be toasting Thread's first release, "The Rhythm" by DJ David Harness, with a deep and thrilling party at luminous megaclub Temple, featuring Harness and legendary NYC DJ Tedd Patterson. Boys keep swinging. SFBG

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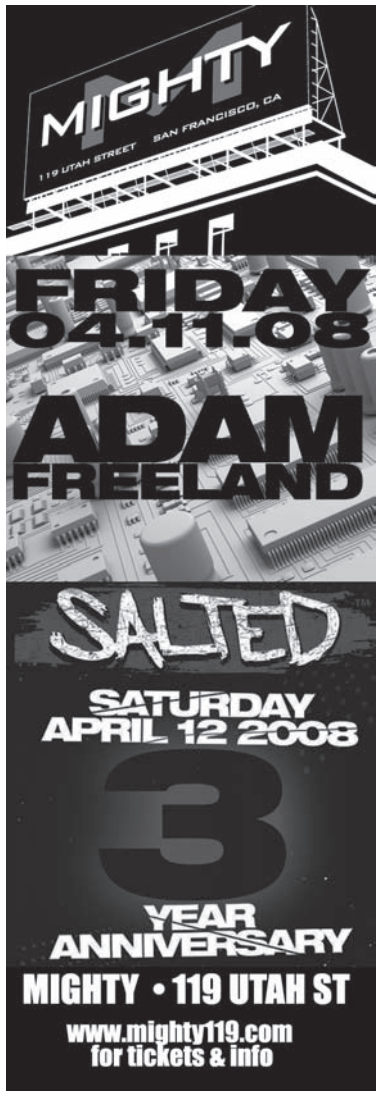
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Club Gossip

REVIEW Wanna gossip? Of course you do. Can you believe that Justin Timberlake is inducting Madonna into the Rock and Roll Hall of Fame? Wasn't he, like, one when her first single dropped? I know.

OK, so I was four years old, but at least I remember watching the "Lucky Star" video premiere on MTV, in which Madonna exposed the navel that would launch a now-25-year career.

But it wasn't fuzzy navels I was hung up on at video dance night Club Gossip's Madonna tribute Feb. 29. It was the Material Girl: a vodka, peach schnapps, and cranberry juice concoction. Two sticky-sweet cocktails later, it was time to dance to DJed songs and VJed videos that documented Madonna's many reinventions from her playful early years to her controversial *Sex* book era to her current kabbalah/yoga-mother period.

If my Madonna moves had been rusty, all those tips on Wikihow.com's entry labeled "How to Dance Like Madonna" — which encouraged me to wear a tight outfit, get edgy, and release my inhibitions — really helped me get into the groove. Before I knew it, I was bopping, vogue-ing, and disco dancing along with a new crop of twentysomething Madonna wannabes in headbands and bangles.

While Madonna may have been an odd artist to honor at a night that generally concentrates on darker bands such as the Smiths, Siouxsie and the Banshees, and Depeche Mode, there is no disputing her brief goth flirtation via her "Frozen" video. I may have heard a rumor that that wasn't her song, but no, that kinda gossip isn't welcome on this night. The girls would've taken my eyes out with their crucifixes. **(Joshua Rotter)**

CLUB GOSSIP Second Saturdays, 9:30 p.m.–3 a.m. $7. Cat Club, 1190 Folsom, SF (415) 703-8964. www.myspace.com/clubgossip

Music listings are compiled by Duncan Scott Davidson. The music interns are Alex Felsinger, Jamilah King, and Dina Maccabee, Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 18, for information on how to submit an item to listings.

WEDNESDAY 9

ROCK/BLUES/HIP-HOP

Aimless Never Miss, Love Is Chemicals, Geographer 12 Galaxies. 9pm, $8.
All Teeth and Knuckles, Somehow at Sea, Casy and Brian, Pigeons or Panthers Elbo Room. 9pm, $5.
Big Head Todd and the Monsters, New Amsterdams Fillmore. 8pm, $29.50.
Bouncing Souls, Dead to Me, Static Radio NJ Great American Music Hall. 8pm, $20.
Coup de Ska, Bobby G Posse, Feral Kid El Rio. 8pm, free.
David Landon Band Biscuits and Blues. 8 and 10pm, $15.
Delipub SF, Hysterians, Be Neats Annie's Social Club. 9pm, $6.
Halou, Michael Zapruder Cafe du Nord. 9pm, $12.
Kanvus Red Devil Lounge. 8pm, $8.
Mercy Mercy, Wyld Youth, Apache Knockout. 9pm, $5.
Phantom Planet, Hush Sound Bottom of the Hill. 8pm, free.

BAY AREA

Blackfire, Phoenix and Afterbuffalo, One Struggle Band Ashkenaz. 8pm, $10-20. Benefit for Zachary Running Wolf's mayoral campaign.

JAZZ/NEW MUSIC

Ben Mercato and the Mondo Combo Top of the Mark. 7:30pm, $10.
Billy Cobham Spectrum Revisited Yoshi's SF. 8pm, $24; 10pm, $20. Through Sun/13.
Charles Unger Experience Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.
Collective West Jazz Orchestra Jazz at Pearl's. 8 and 10pm, $10.
Dick Conte Shanghai 1930. 7pm.
Gaucho, Mitch Marcus Session Amnesia. 8pm, free.
Maureen McGovern Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, $45. Through Sun/13.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA

Keola Beamer, Chris Yeaton Yoshi's. 8pm, $20; 10pm, $14.
Carla Kaufman Ensemble Anna's Jazz Island. 8pm, $8.
Stephane Wrembel Jupiter. 8pm, free.

FOLK/WORLD/COUNTRY

Axton Kincaid, Serious Sam Barrett Hemlock Tavern. 9:30pm, $5.
Jim Page Plough and Stars. 9pm, free.

BAY AREA

Martin Hayes, Dennis Cahill Freight and Salvage Coffee House. 8pm, $26.50. Also Thurs/10.
Mazacote Shattuck Down Low. 8pm, $5-10.

DANCE CLUBS

Baobab 10pm, $3. Salsa, reggaetón, and Afro-Cuban with DJ Walt Diggz.
Batanga Live Bruno's. 10pm-2am, $5. Live Latin-influenced bands and DJs.
Bboy/Bgirl City Dance Studios, 32 Otis; 820-1452. 6:15-7:15pm, $15. Hip-hop dance lessons.
Bondage Playspace Glas Kat. 9:30pm-2:30am, $5-7. Death disco, drrty pop, and go-go dancers.
Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, $1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cathouse Cat Club. 9:30pm-2am, $5. Dance the night away to new country and rock. I

CONTINUES ON PAGE 36 ››

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Thursday, April 10
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Monday, April 14
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F*CK BUTTONS

THU 4.24/ DOORS 7:30PM/ $15
YELLE
VIN SOL

FRI 4.25/ DOORS 8:30PM/ $18 ADV • $20 DOOR
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MICHAEL PROPHET
SAMMY DREAD • JOHNNY CLARKE
THE SCIENTIST • HAWAIIAN LYON

SAT 4.26/ DOORS 8:30PM/ $25
múm
60 WATT KID • DAWN LANDES

SUN 4.27/ DOORS 7:30PM/ $20
PAUL THORN BAND

TUE 4.29/ DOORS 7:30PM/ $20
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DJ'S PICKPOCKET, PAUL PAUL & MARK GERGHIS!

FRIDAY APRIL 11 10PM 3$ • CAN YOU GIT TO THIS?
NIGHT OF THE OLDIES
DJ'S PRIMO, DANIEL & LOST CAT BRING YOU THE FUZZIEST, THE ROCKINEST & THE NASTIEST OLDIES THAT'LL BLOW YER MIND!

SATURDAY APRIL 12 10PM 5$ • WEAR FLANNEL
DEBASER 90'S ALT DANCE PARTY
WITH DJ'S JAMIE JAMS & EMDEE (NEON)
SPORT FLANNEL & GET IN FREE (B4 11PM)

SUNDAY APRIL 13 5 - 8PM 6$ • ALCOHOLOCAUST PRESENTS
CRIMINAL DAMAGE + NEEDLES + STIFF JEANS + YELLOW EYES

SUNDAY APRIL 13 10PM FREE •
LONELY TEARDROPS DOO WOP NIGHT
SAN FRANCISCO'S ONLY DOO WOP DANCE PARTY
WITH DJ'S DANIEL, DESIGNATED D & dX THE FUNKY GRANPAW

MONDAY APRIL 14 10PM 4$ • THE WORLD FAMOUS
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TUESDAY APRIL 15 10PM 6$ • ALCOHOLOCAUST PRESENTS
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For more information about the study and eligibility requirements please contact:

Ella Laramee at
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elaramee@omneuron.com

WED/9
DANCE CLUBS
CONT››

guess that's something like the Axl Rose hip shake meets line dancing.
Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, $8. Dance lessons and live swing bands.
Coo-Yah Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
DotCLUB Pink. 10pm-2am, free. Indie electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX.
Dynomite Beauty Bar. 10pm-2am, free. Rock, disco, and glam with rotating DJs.
Element Live Wednesdays Element Lounge. 9pm. Weekly mixed bag of DJs, art shows, and live bands.
Escape Cellar, 685 Sutter; 441-5678. 10pm-2am. Hip-hop, old-school, and R&B.
Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.
Fresh Fruit Sugar Lounge. 6pm-midnight, free. DJ Dwayne spins downtempo.
House of Rock Jet, 2348 Market; www.jetsf.com. 9pm, free. Rock 'n' roll all night with DJ Mark Andrus.
Indulgence Harry Denton's Starlight Room. 9pm-2am. Disco, funk, and house.
Lexington Club 9pm, free. DJs Mylo and Conner spin old-school and country.
Lingba Lounge 8pm, free. World music with DJ Dirty Hertz.
Love It Wednesdays Icon Ultra Lounge. 9pm, $5-7. NightLight Music presents funky, sexy house music for Hump Day.
Mr. Smith's 34 Seventh St; 355-9991. 10pm-2am, free. DJ Kool Karlo spins rare tracks.
Mixtape Wednesdays Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.
Nightshift Stud. 10pm. Beats with DJ Initials PB.
1964 Edinburgh Castle. 10pm-2am, free. Mod '60s dance party.
Our House Is Your House Shine Dance Lounge. 9pm-2am, free. With Aaron Pope and guests.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Ragga Reggae Night Magnet Lounge, 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.
Raw and Sexy Hip-Hop and Jazz City Dance Studios, 32 Otis; 820-1452. 7-8:30pm, $12. Learn to dance sexy with instructor Emerson Aquino.
Red Monkeys Voda. 9pm-2am, free. Roots and deep house with DJs Vedda and Martina Aquino.
RedWine Social Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.
Salsa dance lessons Metronome Dance Center. 7pm, $12. Beginner salsa dance lessons.
Satellite Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.
Sip and Splurge XYZ Bar, W San Francisco, 181 Third St; 777-5300. 6pm-2am. An evening of decadent food and wine.
Soul Glo Matador, 10 Sixth St; 863-4629. 10pm-2am, free. DJ Deedot spins '80s and '90s R&B and hip-hop. Everything old is new again.
Synchronize Il Pirata, 2007 16th St; 626-2626. 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.
Wax Wednesdays Milk. 10pm-2am, $3. DJ RasCue turns back the clock with '80s and '90s hip-hop on vinyl.
Wipe Me Down Wednesdayz El Rincon. 9pm. Get clean with Big Ritch, Even Odds, Sandaval, and DJ X1.
Wreckshop Wednesdays El Rincon. 9pm-2am, $3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

BAY AREA
The Bridge Is Over Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 8pm, free. DJ Abel Dee and guests spin hip-hop.
Floodvibes Kingman's Lucky Lounge. 9pm-2am, free. Joyous pop beats with Richard Flood.
Support Your Local DJ Kingman's Lucky Lounge. 6-9pm, free. Open audition turntables by appointment.

THURSDAY 10
ROCK/BLUES/HIP-HOP
Billy C. Farlow, Rich Kirch Biscuits and Blues. 8 and 10pm, $15.
Ghost Hooker, Burn Disciple, Million Dollar Itch, Thunder City Annie's Social Club. 9pm, $7.
Jackie Greene, Jackpot Fillmore. 8pm, $22.50.
King Brothers, Shellshag, Bananas, Flakes Bottom of the Hill. 8:30pm, $10.
Minmae, Cult of Sue Todd, Chase Frank Hemlock Tavern. 9:30pm, $6.
Scout Niblett, Wilderness, Agent Ribbons 12 Galaxies. 9pm, $10.
Panic at the Disco, Motion City Soundtrack, Hush Sound, Phantom Planet Warfield. 7pm, $35.
RJD2, Dālek, Happy Chichester Independent. 9pm, $23. See Picks, page 18.
Setoff, Raptor Party Parkside. 9pm.
Tainted Love, Walty Red Devil Lounge. 8pm, $20.
3 the Hiway, Ooklah the Moc, Natural Vibrations, Humble Soul Slim's. 9pm, $26.
Y-Love Cafe du Nord. 10pm, $10.

JAZZ/NEW MUSIC
Jonathan Alford, Maria Marquez Jazz at Pearl's. 8pm, $15; 10pm, $10.
Barbara Hunter Trio with Kamau Seitu Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.
Billy Cobham Spectrum Revisited Yoshi's SF. 8pm, $24; 10pm, $20. Through Sun/13.
Roberta Donnay Shanghai 1930. 7pm.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
Veronica Klaus Enrico's, 504 Broadway; 982-6233. 7pm, free.
Martini Brothers Band Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.
Maureen McGovern Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, $45. Through Sun/13.
Savanna Jazz Trio Savanna Jazz. 7:30pm, $5. Also Fri/11.
Stompy Jones Top of the Mark. 7:30pm, $10.

BAY AREA
Jazzalicious! Anna's Jazz Island. 8pm, $10.
Omar Sosa Afreecanos Quartet Yoshi's. 8 and 10pm, $18. Through Sun/13.

FOLK/WORLD/COUNTRY
John Calloway Pier 23. 9pm, free.
High Country Atlas Café. 8pm, free.
Shannon Céilí Band Plough and Stars. 9pm, free.

BAY AREA
Don Carlos, Jah Levi Ashkenaz. 9:30pm, $20.
Martin Hayes, Dennis Cahill Freight and Salvage Coffee House. 8pm, $26.50.
Junior League, Mars Arizona, Skinny Starry Plough. 9pm, $6.
Holly Near, Emma's Revolution La Peña Cultural Center. 8pm, $25.

DANCE CLUBS
Afrolicious Elbo Room. 10pm-2am, $5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
BingoTopia Knockout. 8-10pm, free. Bingo your ass off with Mistress Clare.
BraziLive El Rio. 9pm, $8. DJs play Brazilian dance music, plus live set by Amigos do Samba.
Cafe Cocomo 9pm, $10. With DJ Fab Fred and a live band.
Club Internationalle Knockout. 10pm-2am, free. DJs Pick Pocket, Paul Paul, and Mark Gerghis bring you a world music club so fancy, it's got extra letters.
College Night Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Hip-hop, hyphy, and R&B with DJs Illborn and Matt Jocelyn.
Compression Temple, 540 Howard; www.templesf.com. 10pm, $5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.
Connected Thursdays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House music with DJs Nic Horton and David Schubeck.
Elixir Cocktail Club Elixir. 7-9pm, free. Hear cocktail specialists speak about the joys of drinking and broaden your liquor knowledge with weekly tastings.
EZ5 682 Commercial; 362-9321. 6-9pm, free. DJ Dubb spins hip-hop and old-school.
Le Freak C'Est Chic Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.
Give Thankz Club Six. 9pm-2am, $5. With Polo, Daddy Rolo, Common Sensi, Uni-T, Shortkut, Doogie, Ivier, and Irie Dole.
Heart of the City Azul Lounge, 1 Tillman Place; 362-9750. 10pm-2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s.
Inna Da Light Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnok.
JIT John Colins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nü jazz to dub, house, and footwork.
Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
Minx Endup. 10pm-4:30am. DJs and female artists.
Mr. Smith's 34 Seventh St; 355-9991. 6pm. House, lounge, and intellectual hip-hop with DJ Omar Herrera.
Nickie's 9pm, $5 Reggae and dancehall with DJ Jah Yzer.
1984 Cat Club. 9pm-3am, $3-6. Top 40, '80s,

CONTINUES ON PAGE 39 ››

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SUN 4/13 DJ DWELL AND DJ LAZY 8PM
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WITH RESIDENT SOUND: **JAH WARRIOR SHELTER HI-FI**
FEAT. **JAH YZER**, **IRIE DOLE**, & **I-VIER**
PLUS SPECIAL GUESTS

9PM–2AM | $5
REGGAE, DANCEHALL, & SOCA

FRIDAY, APR. 11

BANG THE BOX

JONA (GET PHYSICAL)
VS.
DOLLZ AT PLAY (SUPERFREQ)

WITH DJS: **SOLAR**, **CHRISTIAN MORA**, **LANCE DESARDI**, & **GUADA**
VISUALS BY **A/C**

OPEN BAR FROM 9PM–10PM

9PM–3AM | $10 BEFORE 11PM, $15 AFTER
DANCE/HOUSE

FRIDAY, APR. 11

IN THE DARK ROOM
THE DEMOLITION MEN PRESENTS:

KUSH

FEATURING **THE JACKA**
PERFORMING HIS NEW HIT SINGLE, **"ALL OVER ME"**

SPINNING HIP-HOP, R&B, BAY SLAPS
DEMOLITION MEN & **DJ QUEST**
PLUS SPECIAL GUESTS

9PM–2AM | $10
HIP-HOP, R&B, BAY SLAPS

SATURDAY, APR. 12

ARTNOWSF & JUXTAPOZ PRESENT:

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JUXTAPOZ ISSUE RELEASE PARTY

IN THE BASEMENT:
LIVE PERFORMANCE BY **HOT TUB**
WITH **PASE ROCK**, **THEM JEANS**, **REBECCA WATKINS**, & **MORALE**

IN THE DARK ROOM:
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IN THE WHITE ROOM:
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Walk It Off — **11.98 CD**

"Unique in an era of slick '80s chic, mixing the opaque jams of Pavement with the bruised-teen freakiness of The Pixies, while adding cocktail jazz and Tex-Mex folk music like thrift store finds."— *Spin*



COLIN MELOY
Colin Meloy Sings Live! — **12.98 CD**

The Decemberists' lead singer/songwriter takes his audience on a spellbinding walk through his oeuvre on this stripped-down, acoustic album and provides a glimpse of some new material.

LIVE AT AMOEBA SF THURSDAY, MAY 22ND AT 6PM!



THE BREEDERS
Mountain Battles — **11.98 CD**

Mountain Battles captures all the bittersweet electricity of classic Breeders records like *Pod* and *Last Splash*, and still manages to break new ground.

Also playing live April 30th at Slim's!



THE PHENOMENAUTS
For All Man Kind — **13.98 CD**

Inspired by new wave and '70s punk, this is the third full-length from the world's bravest space band. Each CD comes packaged with an exclusive custom-shaped enamel Phenomenauts pin!



FOALS
Antidotes — **11.98 CD**

Foals are a five-piece dance-rock band from Oxford, England. Completing the circuit between the minimalism of Steve Reich, guitars that sound like insects and tennis player Andy Roddick, theirs is a uniquely winning formula.



CLINIC
Do It! — **12.98 CD**

Clinic's fifth studio album is a Summer album, a warped Technicolor celebration — pop music and severe cut-ups going from melody to acid psychosis to acoustic.

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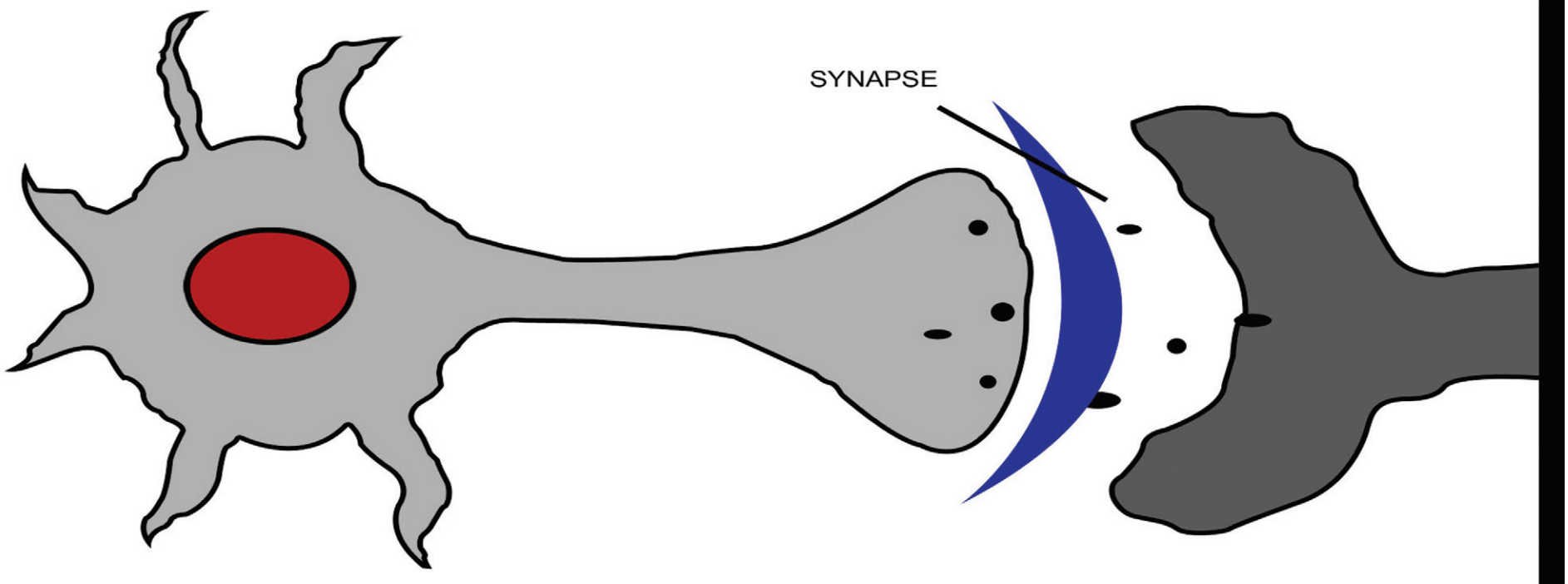
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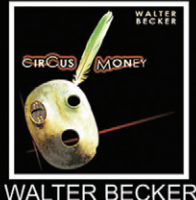
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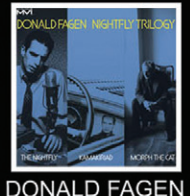
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NIGHTFLY TRILOGY

THURS/10
DANCE CLUBS
CONT››

and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.
Pacific Standard Time Levende Lounge. 10pm. DJ Sake1 spins soulful music.
Riot Grrrl Stud. 10pm. Mama Crass and Alex Phallex the Homogay DJ bust you out of the closet with queer punk and rock 'n' roll for the revolution, with $2 PBR if you bring a mason jar.
Rockstar Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests.
Soul Sector City Dance Studios, 32 Otis; 820-1452. 7-8pm. Popping, house, and hip-hop dance class.
Trauma El Rincon. 9pm, $3. Drum 'n' bass with the Doctor, Reclipse, E$KR, Arize, and guests.
Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, $3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.
Vogue '80s Night Harry Denton's Starlight Room. 8:30pm, $10. DJ Dave Gillis brings back a decade of dance hits.
White Label Madrone Lounge. 5-9pm, free. Toph One and guests spin new music and give away some promo swag, so get in there and say you knew about it first.
Yard Baobab. 10pm-2am, free. Reggae and dancehall with DJ Mpenzi.

BAY AREA
Brothers and Sisters Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests.
Selector DJ Sessions Jupiter. 8pm. With special guests Moped.
Soulmates Shattuck Down Low. 9pm-2am, free. DJs Cali and Cecil spin soulful house, broken beat, and hits from the global underground.
Sugar Blakes. 10pm-2am, $2-20. DJ Solarz spins hip-hop, R&B, and old-school grooves at the East Bay college night.
World Music Thursdays Air Lounge, 492 Ninth St, Oakl; (510) 444-2377. 10pm-2am, $5. DJ Fuze of Digital Underground spins reggae, soca, salsa, baile, hip-hop, house, and more.

FRIDAY 11

ROCK/BLUES/HIP-HOP
Anti Nowhere League, Angel City Outcasts, Hollowpoints, Get Dead! Annie's Social Club. 9pm, $15.
Birdmonster, May Fire, Into the Presence Bottom of the Hill. 10pm, $10.
Cheeseballs Red Devil Lounge. 8pm, $10.
Cliff Greenwood and the Monsters, Tomorrow Men, Victim Nation Parkside. 9pm, $5.
Colossal Yes, Leigh Gregory, Puce Moment Hemlock Tavern. 9:30pm, $7.
Dirty Projectors, No Kids, Rafter Independent. 9pm, $13. See "Mothers of invention," page 26.
Estate Boom Boom Room. 9:30pm, $10.
Timo Maas, Hercules and Love Affair, Honey Soundsystem Mezzanine. 10pm, $25. See Picks, page 18.
Magnificent Seven, Subtext, Sammy D, Guillermo, Wrong?, Circuit 73, Tourist, Dave Aju 12 Galaxies. 9pm, $5.
Make Amends, Blind, Aarows Rickshaw Stop. 8pm, $8.
Meat Beat Manifesto, Raz Mesinai's Badawi Slim's. 9pm, $23.
Morcheeba, Federico Aubele, Mariee Sioux Fillmore. 9pm, $26.50.

BAY AREA
Resistant Culture, Black Fire, Disobediencia Civil, Eskapo, Massacre, Chest Full of Arrows 924 Gilman. 8pm, $5.

JAZZ/NEW MUSIC
Billy Cobham Spectrum Revisited Yoshi's SF. 8pm, $28; 10pm, $24. Through Sun/13.
Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Charles Unger Experience with Valencia Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Jacob Fred Jazz Odyssey, Mushroom Cafe du Nord. 9:30pm, $15.

CONTINUES ON PAGE 40 ››

Ireland's 32
3rd Avenue and Geary
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irelands32@yahoo.com
Wed Apr 9th
Open Mic
Thu Apr 10th
Mazer-Rakham
Fri Apr 11th
DJ Peter Cooper
Sat Apr 12th
Sex With No Hands
Sun Apr 13th
Live Country
Mon Apr 14th
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Tue Apr 15th
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Sat April 12th
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FRI/11
JAZZ/NEW MUSIC
CONT››

Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues. 8 and 10pm, $20.
Macy Blackman and the Mighty Fines Le Colonial, 721 Sutter; 931-3600. 10pm, $5.
Maureen McGovern Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, $55. Through Sun/13.
Mike Zilber Collective Quintet Jazz at Pearl's. 8 and 10pm, $20. Also Sat/12.
Savanna Jazz Trio Savanna Jazz. 7:30pm, $5.
Susan Sutton Washington Square Bar and Grill. 7pm.
Terry Disley Experience Shanghai 1930. 8pm.
Wayne Shorter Quartet, Imani Winds Nob Hill Masonic Center, 1111 California; (866) 520-5299. 8pm, $25-85.

BAY AREA
Ben Stolorow and His Quartet Anna's Jazz Island. 8pm, $12.
Bird Head Jupiter. 8pm, free.
Jovino Santos Neto and Harvey Wainapel Duo Chapel of the Chimes, 4499 Piedmont, Oakl; (510) 228-3218. 7:30pm, $10-15.
Omar Sosa Afreecanos Quartet Yoshi's. 8 and 10pm, $22. Through Sun/13.
Stompy Jones Ashkenaz. 9:30pm, $13.

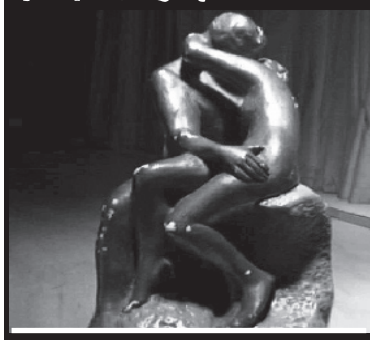
FOLK/WORLD/COUNTRY
"Hotel Café Tour" Great American Music Hall. SOLD OUT.
Whiskey Richards Plough and Stars. 9pm.

BAY AREA
Carla Bonoff, Kenny Edwards Freight and Salvage Coffee House. 8pm, $27.50.
Dr. Loco's Rockin' Jalapeño Band, La Familia Peña-Govea La Peña Cultural Center. 8:30pm, $12.
HR and Dubb Agents, Singing Vernon, Yoda's Eye Uptown. 9pm, $12.
Last Hurrah, Side Street Reny Starry Plough. 9:30pm, $8.
Leroy Thomas and the Zydeco Roadrunners Eagles Hall, 2305 Alameda; www.louisianasue.com. 9pm, $15.
Rascal Flatts, Taylor Swift HP Pavilion, 525 W. Santa Clara, San Jose; 421-TIXS. 8pm, $49.75-65.

DANCE CLUBS
Bar Top Harry Denton's Rouge, 1500 Broadway; 346-7683. 8:30pm-2am, $15. Top 40 and house with DJs Andrew B and MajestiChris.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
City Roots El Rincon. 9pm. Live salsa, hip-hop, funk, and more.
Club Dragon Eight. 9pm-3am. A gay Asian dance club.
Club Fantasia AsiaSF. 10pm, $10. DJ David Q spins hip-hop and R&B.
Club Hide 9pm-2am, free. Live music.
Club NV 10pm-3:30am. Hip-hop and salsa.
Desire Fluid Ultra Lounge. 10pm, $10-15. Hip-hop, mashups, and rock with rotating DJs.
Directions in Stereo Dalva. 9pm-2am. DJs Circuit73, Dave Aju, Wrong?, and Subtext spin everything from punk to disco.
Dragon Bar 473 Broadway; 834-9383. 8pm-2am, $10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.
The Dream Queen's Revue Aunt's Charlie's, 133 Turk; 441-2922. 10pm. Drag cabaret hosted by Ruby Slippers and DeeDee La Femme.
Element Fridays Element Lounge. 9pm-2am, $10. Hip-hop with DJ D-Tek.
Escolando DNA Lounge. 10pm, $10-12. Papi brings you hip-hop, R&B, salsa, and house.
Fat House Fridays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.
Flashback Cellar, 685 Sutter; 441-5678. 10pm-2am, $10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.
Freaky Fridays EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.



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10pm-2am
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FRIDAY, APRIL the 11TH
KRUSH HAPPY HOUR
6-9pm, free open to public
$1 off drink specials.
AMAZON WATCH
5:30pm-7:30pm,
free and open to public
Environmental health
and justice celebration.
www.amazonwatch.org
REIGNFOREST COLLECTIVE
9pm-2am, $10
Time:Line record release party.
www.reignforestcollective.com
SATURDAY, APRIL the 12TH
SAVE IT!
10pm-2am, $5
Marcell Turner, Mally Jesus
and Eddie Rascal.
TUESDAY, APRIL the 15TH
LIT & LUNCH
12-1:30pm
With poet W.S. Merwin. Pre-order lunch online.
www.catranslation.org
The BIG Ad: Tech Kick-Off/ Networking Event
Time: 6-9 pm
http://www.sfbig.com/about

Make-Out Room

WEDNESDAY APRIL 9 10PM, FREE
CHRISTOPHER MCVICK PRESENTS
FANCY: A CABARET CIRCUS DISCO
HOSTED BY:
SYLVESTER MCMILLIONS AND DAME CRYSTAL CHANDELIER
THURSDAY APRIL 10 10PM, FREE
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DJ J.O.R.Y AND GUESTS
NO COVER!!
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EVERY SATURDAY AT 10PM, $5
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AND EL KOOL KYLE
CUMBIA DANCEHALL BOMBA PLEMA AND SALSA
SUNDAY APRIL 13 8PM, $7
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Free Funk Friday Elbo Room. 10pm-2am, free. DJs Vinnie Esparza, B. Cause, and Enki spin hip-hop, funk, and dance classics — because you're ass-broke and need to relax.
Friday Night Swing Metronome Dance Center. 8pm, $14. Ballroom dance lesson followed by a dance party.
Fuck Shack Beauty Bar. 10pm-2am. With Jefrodesiac and guests.
Harry Denton's Starlight Room 8:30pm, $10. Dance bands plus DJ Dave Gillis.
Heavy Rotation El Rio. 10pm-2am, $5. Monthly dance party for radical and not-so-radical queers, queens, quacks, kooks, dykes, dicks, fatties, freaks, and fun-lovin' freedom fighters.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Hot Pants Cat Club. 10pm-3am, $6. Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, Mike Biggs, and the Wax Chef.
Levende Lounge 6-10pm. Live performance by Acoustic Sneaky.
Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
Make-Out Room 10pm-2am, $5. DJ Tom Thump and guests bring the classic funk, world beats, and old-school hip-hop.
Master Blaster Delirium. 10pm. Punk rock.
Mr. Smith's 34 Seventh St; 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer.
Mood Swing Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.
Nickie's 9pm. Hip-hop and house with DJ Spectre.
Night and Day Voda. 10pm-2am, free. Soulful sounds and vibes with DJs Black and Decka.
Night of the Oldies Knockout. 10pm-2am, $3. DJs Primo, Daniel, and Lost Cat play your grandma's rock 'n' roll, doo-wop, and oldies.
Paris Dakar International Baobab. 10pm, $3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.
Planet Big Stud. 10pm-2am. House. Big house.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
The Rod Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 10pm-4am, $5. DJ Crustacean John spins only the crabbiest of tunes.
Ruby Skye 9pm-4am, $15. With various guest DJs.
Saints and Sinners O'Reilly's Holy Grail, 1233 Polk; 928-1233. Toph One and guests spin electro, remixes, and butt-bumpin' beats.
Silk Fridays Icon Ultra Lounge. 10pm, free. Hip-hop and mashups with DJ Leethalmix and weekly guests.
Stompy Mighty. 10pm-4am, $10-20. Funky house.
Suite One8One 9pm-4am, $20. With various DJs, hot chicks, tight clothes, spray tans, and dudes in striped shirts who do a lot of high-fiving and calling one another *brah*.
Velvet Lounge 9pm, $10. With DJ Manny Perez.
Wish 6-10pm, free: "Om Happy Hour," soul, funk, jazz, downtempo, house, hip-hop, reggae, and intelligent drum 'n' bass with the Om Records crew. 10pm-2am, free: "Vivid," mid-tempo funk and deep house with residents DJs Seven and Sol and guests.

BAY AREA

Kingman's Lucky Lounge 9pm-2am, free. Diverse dance music spun by rotating DJs.
Smoke and Rock Luka's Taproom and Lounge. 2221 Broadway, Oakl; (510) 451-4677. 10pm, $10. DJs Rocker T and Smoke One freshen up the joint with reggae, dancehall, and hip-hop.
Testify! Ruby Room. 10pm-2am, free. DJ Jarett Prayers spins electro, punk, Northern Soul, new wave, shoegaze, disco, electro, and rock and roll.

SATURDAY 12

ROCK/BLUES/HIP-HOP

David Banner, Saigon Mezzanine. 9pm, $20.
Crime, Departed, Nervous Tics Annie's Social Club. 9pm, $10.
Eric McFadden Trio +1 Cafe du Nord. 9:30pm, $15.

CONTINUES ON PAGE 42 »

MEZZANINE
SAN FRANCISCO
FRIDAY, APRIL 11TH, 10:00 PM, $15
MEZZANINE PRESENTS
TIMO MAAS
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HONEY SOUND SYSTEM
SATURDAY, APRIL 12TH, 9:00 PM, $20
ANKH & MEZZANINE PRESENTS
DAVID BANNER
SAIGON
THURSDAY, APRIL 17TH, 9:00 PM,$20
MR. ROBOTO & MEZZANINE PRESENT
GHOSTLAND OBSERVATORY
THE VILLIANS
FRIDAY, APRIL 18TH, 10:00PM, $15
OM RECORDS & MEZZANINE PRESENTS
OM SPRING SESSIONS
SUPREME BEINGS OF LEISURE
TURNTABLES ON THE HUDSON
SATURDAY, APRIL 19TH, 10:00PM, $15
MEZZANINE PRESENTS
JUNKIE XL
TOMMIE SUNSHINE
WEDNESDAY, APRIL 23RD, 9:00PM, $12
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SAT/12
ROCK/BLUES/HIP-HOP

CONT››

Fracas, Wardogs, US Kings Bender's Bar and Grill, 806 S. Van Ness; 824-1800. 9:30pm, $6.
Generators, Midnight Bomers, Final Solution Parkside. 9pm, $7.
John Lee Hooker Jr. Biscuits and Blues. 8 and 10pm, $20.
Hot Challenge, Panda, Dangraham, Royalty Great American Music Hall. 9pm, $13.
In Rare Form, Swamees, Everest El Rio. 9pm, $7.
Legendary Hieroglyphics, Casual, Urban High Society, Bayliens, Flavethrowers, Vince Price Elbo Room. 9pm, $10.
Nick Lowe, Robyn Hitchcock Fillmore. 9pm, $35.
Officer Down, Blood Muffins, Frankenstein Lives Parkside. 3pm, free.
Sean Tabor and Speakeasy, Feed Red Devil Lounge. 8pm, $10.
Snakeflower 2, Static Static, Tea Elles, DJ Duke of Windsor Hemlock Tavern. 9:30pm, $6.
Tip Top Trio House of Shields. 9pm.
Xiu Xiu, Thao and the Get Down Stay Down, VC4 Bottom of the Hill. 10pm, $12. See Picks, page 18.

BAY AREA

Avenged Sevenfold, Atreyu, Bullet for My Valentine, Blessthefall, Idiot Pilot, Mucc, D'Espairsray, Underneath San Jose State Events Center, 1 Washington Square, San Jose; 421-TIXS. 5pm, $32.50. "Taste of Chaos Tour 2008."
20 Minute Loop, New Up, Silver Griffin Starry Plough. 9pm, $8.
Who Calls So Loud, Blond Ambition, Street Eaters 924 Gilman. 8pm, $5.

JAZZ/NEW MUSIC

Bill "Doc" Webster Band Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm. Swing from the '30s and '40s
Billy Cobham Spectrum Revisited Yoshi's SF. 8pm, $28; 10pm, $24. Through Sun/13.
Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Clubfoot Orchestra Castro Theatre, 29 Castro; (866) 520-5299. 7pm, $20-30. Performing to screenings of *The Cabinet of Dr. Caligari* and *Nosferatu*.
Dirty Dozen Brass Band, Back Door Slam Independent. 9pm, $20.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Eric Shifrin and In the Crowd Laurel Court, Fairmont, 950 Mason;772-5152. 7pm.
Eric Wiley Quartet Shanghai 1930. 8pm.
Jarrett Cherner Trio Red Poppy Art House, 2698 Folsom; 826-2402. 8pm, $10-15.
Jazz Mafia Moose's. 7pm.
"Live Jazz" Café Claude. 7:30-10:30pm.
Maureen McGovern Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, $55. Through Sun/13.
Mike Zilber Collective Quintet Jazz at Pearl's. 8 and 10pm, $20.
Pascal Boker Band Savanna Jazz. 7:30pm, $5.
Billy Philadelphia One Market Restaurant, One Market; 777-5577. 6pm.
Rainfall Quartet Dogpatch, 2496 Third St; 643-8592. 8pm, free.
Robert Stewart Experience Rasselas Jazz. 9pm.
"Sherlock Jr." Castro Theatre, 29 Castro; (866) 520-5299. 3pm, $5-10. Music by Clubfoot Orchestra.
Craig Ventresco, Meredith Axlerod Atlas Café. 4pm, free.

BAY AREA

Blue Bone Express Jupiter. 8pm, free.
Macy Blackman and the Mighty Fines Anna's Jazz Island. 8pm, $14.
Geoff Muldaur Freight and Salvage Coffee House. 8pm, $19.50.
Omar Sosa Afreecanos Quartet Yoshi's. 8 and 10pm, $22. Through Sun/13.



FOLK/WORLD/COUNTRY

Dave Hanley Band Plough and Stars. 9pm.
» **HR and Dubb Agents, DJ K-OS** Boom Boom Room. 9:30pm, $15.
Ash Reiter, Indianna Hale, Rooftop 4 Café International. 7pm, free.

BAY AREA

» **Nosotras** La Peña Cultural Center. 8:30pm, $15.
Nu Snowmen, Dan Lebowitz, Jolly Gibsons, David Gans Ashkenaz. 8:30pm, $20-40. Benefit for Greenaction.

DANCE CLUBS

Allure Levende Lounge. 11pm-2am. DJ C-Swiff spins hip-hop, Top 40, R&B, and mashups.
Avery Island Jack's Club. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.
Bamboo Hut 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.
Beerfest Space 550. 10pm-4am. The name says it all.
Better Days Pink. 10pm-2am, $10-15. With Franky Boissy.
Bistrotheque Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.
Bruno's 10pm-2am, $10. DJs Daymitreeus and Platurn spin hip-hop, top 40, and dance jams.
Cafe Cocomo 9pm-2am, $15. With live band and DJ.
City Nights 10pm-2:30am. Hip-hop and club hits.
Club Gossip Cat Club. 9:30pm-3am, $6. A new wave video nightclub with Damon, Melting Girl, Shon, and special guests. See pick box.
Cockblock Rickshaw Stop. 10pm-2am, $7. DJs Nux and Campbell and guests spin deep, homolicious grooves.
The Deacon Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.
» **Debaser** Knockout. 10pm-2am, $5. DJs Jamie Jams and Emdee bring you this '90s nostalgia night, for those with impaired short-term memories. "Slicin' up eyeballs, oh-oh-oh-oh!"
Digital Voda. 10pm-2am, free. Best of European house and electro.
Doghouse ODC Dance Commons, 351 Shotwell; www.doghouseswing.com. 9pm-12:30am, $10-18. Swing dancing.
Drunk and Horny Underground SF. 9pm-2am. $5. Queer boozin' and cruisin'.
Element Saturdays Element Lounge. 9pm-3am, $10. Hip-hop, mashups, rock, and funk with rotating DJs.
Elevate Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.
Fluid Saturdays Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.
» **Frisco Disco** Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.
Funkside Nickie's. 10pm-2am, $5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.
Harry Denton's Starlight Room 8:30pm, $15. With DJ Dave Gillis and various dance bands.
Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Hot Mess Stud. 10pm, $5. Nude-dude drink specials with DJ Kidd Sysko.
House in the Jungle Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.
I Love Wet Panties Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.
In House Harry Denton's Rouge, 1500 Broadway; 346-7683. 9:30pm-2am. House music with Jason and Dommer.
Local Love 1015 Folsom. 10pm-7am, $20. Showcasing the brightest DJ talent in the Bay Area.
Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.
Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack

CONTINUES ON PAGE 44 »





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EVENTS SFBG.com

4th ANNUAL SAN FRANCISCO WOMEN'S FILM FESTIVAL
Showcasing the Best in Women's Cinema, SFWFF's mission is to honor, showcase and facilitate the creation of films that are directed or co-directed by women. Programming brings the highest quality films to the community through various genres including documentaries, music videos, animation, and experimental works. Films and screenings are selected and hosted by filmmakers, professors, and other notable figures in the world of film.
To celebrate, SFWFF are throwing a party at Varnish Fine Art Gallery on Thursday, 4/10, at 7 PM (21 + over with valid ID). Attendees will have the chance to enjoy films and live music, explore the gallery artwork and mingle with filmmakers. Admission is $15. Receive $2 off admission when purchasing tickets in advance online by entering coupon code: festivalfriends08. For more information and to purchase tickets visit the Festival online!
April 9-13 @ various Bay Area film venues
sfwff.com

3rd ANNUAL FUNK OUT WITH R.O.C.K.
San Francisco nonprofit Real Options for City Kids (R.O.C.K.) is set to host its fundraising event, holding a contest among its hosts to determine who can bring in the most money from ticket sales and donations. The winner will be crowned The Master of the Funk on the night of the event. Hosts, aka "contestants" are featured in a viral-marketing video in which they are dressed in their funkiest attire. The public is allowed to "vote" for their favorite candidate by visiting the website and either purchasing a ticket and/or donating to the organization. The event will feature a live funk band, silent auction and the crowning of the Master of the Funk. ROCK's programs are designed to serve girls and boys, ages 6-17, who live in or attend school in San Francisco's Visitacion Valley.
April 12 @ Rockit Room, 406 Clement St.
funk.rocksf.org

COMPANY C CONTEMPORARY BALLET PRESENTS TWYLA THARP WORLD PREMIERE
Don't miss Company C Contemporary Ballet's world premiere of Twyla Tharp's Armenia, Michael Smuin's Starshadows, David Grenke's Vespers, and Artistic Director Charles Anderson's Echoes of Innocence and Boléro.
April 12-13 Yerba Buena Center for the Arts Theater, 701 Mission at Third
http://www.companycballet.org

LECTURE: JHUMPA LAHIRI
The Pulitzer Prize–winning author who brought us Interpreter Of Maladies and The Namesake returns with a stunning new book: Unaccustomed Earth. In eight dazzling stories, Lahiri takes us from Cambridge to Seattle to India and Thailand as she explores the secrets at the heart of family life. When Jhumpa Lahiri comes to San Francisco, you'll have a chance to see her in person. She will be lecturing at the Taube Center for Jewish Life.
April 15 @ JCC of San Francisco, 3200 California St.
www.randomhouse.com

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FRI 4/11 9P–2A $5 21 & UP — SAINTS & SINNERS BAILE FUNK/DUBSTEP/ CRUNK/HYPHY/TECH/ HOUSE W/ DJS DJ PROOF (MASSIVE SELECTOR) VINYL RICHIE (HEAR THE SOUNDS) MAMA BEAR (DALVA/ HORCHATAS MADRES) + TOPH ONE (REDWINE/XLR8R)

SAT 4/12 9P-2A $5 21 & UP — RETURN OF THE MONEY$HOT HIP HOP/SOUL/ REMIXES/ FUTURE CLASSICS W/ DJS SHORTKUT & CONSUELO

MON 4/14 — LIVE JAZZ & BLUES w/ DARLENE LANGSTON & S.A.S. QUINTET

TUE 4/15 — LIVE JAZZ w/ S.A.S. QUINTET

Saints And Sinners
AT THE HOLY GRAIL
1233 POLK STREET AT FERN
(BTW SUTTER & BUSH)
SF

SAT/12
DANCE CLUBS
CONT››

hits, electronoise, and even some Australian devil-worshipping tracks.
Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.
Pagode da Paz Pureza Skylark. 7pm-2am, $7. With live set by Brazilian band Grupo da Sete.
Paris-Dakar Celebration Little Baobab, 3388 19th St. 10pm, $3. African and French hip-hop with DJs Sogui and Edibe.
Playboy Stud. 10pm. With rotating DJs James Glass, Ryan Poulson, Saratonin, Derek B, Omar, Joshua J, Chelsea Starr, Richard Oh!, and Juanita More.
Reggae Gold Endup. 10pm-5am. Reggae, dancehall, mashups, and soca with Polo, Daddy Rolo, Toks, and guests.
Roccapulco 6:30pm. Weekly salsa lessons.
Seduction Cellar, 685 Sutter; 441-5678. 10pm-2am, $15. Hip-hop and dance music with rotating DJs.
Sojurn Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.
Soul Collective Icon Ultra Lounge. 10pm-3am. With DJ Jerry Ross and Benito Taylor.
Suede 383 Bay; 399-9555. 9pm-2am, $10-15. House and hip-hop.
Suite One8One 9pm-4am, $20. Guest DJs weekly.
El Superritmo Make-Out Room. 10pm-2am, $5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.
That '80s Show Madrone Lounge. 9pm-2am, $5 after 10pm. DJs Dave Paul and Jeff Harris spin new wave, punk, hip-hop, and Prince.
Tiger Noises Double Dutch. 10pm-2am. Hip-hop, rock, funk, and new shit.
Velvet Lounge 9pm, $10. '70s, '80s, and '90s house and hip-hop.
W Eight. 9pm-2am, $10. The *W* is for *women*. Meaning you should be one, not want to get with one. Though if you are one, you might get with one. Get it?

BAY AREA
Angel Magik Shattuck Down Low. 9:30pm, $15. DJs Fuze, Jah Kno, I-Ivier, and Young Fiyah spin dancehall, reggae, and hip-hop.
Magic Milkcrates Kingman's Lucky Lounge. 9pm-2am, free. Soulful organica meets electronica with DJ Flood.
Pop History 101 Ruby Room. 10pm-2am. Join professors Botello and Tolle for a crash course.
Smoove Saturdays Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am, $5-10. Future funk, neosoul, dancehall, old-school, and new-school with DJs Wisdom and Jamo.
Sweat White Horse. 9pm-2am, $5. DJ-VJ Robbie Martin spins house, Top 40, '80s, '90s, alternative, soul remixes, and mashups.

SUNDAY 13
ROCK/BLUES/HIP-HOP
Chatterbox 12 Galaxies. 9pm, $12.
Criminal Damage, Needles, Stiff Jeans, Yellow Eyes Knockout. 5:30pm, $6.
Enon, Blacks, DJ Pickpocket Bottom of the Hill. 9pm, $10.
Georgie James, Tempo No Tempo, Old-Fashioned Way Cafe du Nord. 8pm, $10.
Lloyd Gregory, Fred Ross Biscuits and Blues. 8 and 10pm, $12.50.
Pwfrl Power, Bachelorette, 51717 Hemlock Tavern. 9:30pm, $6.
Brian Scary, Oliver Future, Matadon Red Devil Lounge. 8pm, $10.

JAZZ/NEW MUSIC
Bill "Doc" Webster Band Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.
Billy Cobham Spectrum Revisited Yoshi's SF. 7pm, $28; 9pm, $24. Through Sun/13.
Frank Jackson Group Octavia Lounge, 1772 Market; 863-3516. 3:30pm.
Mike Greensill Moose's. 10:30am-2:30pm.
Amanda King Jazz at Pearl's. 8pm, $15; 10pm, $10.
Mike Lipskin Washington Square Bar and Grill. 7pm.
"Live Jazz" Café Royale, 800 Post; 441-4099. 6pm.
Maureen McGovern Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 7pm, $45.
Rob Modica and Friends Simple Pleasures Cafe. 3pm, free.
"Savanna Jazz Jam" Savanna Jazz. 7:30pm, $5.
Vince Lateano Quartet Dogpatch, 2496 Third St; 643-8592. 4:30pm, $5.

BAY AREA
Anton Schwartz Quartet Anna's Jazz Island. 8pm, $10.
Dave Ellis Jazzschool. 4:30pm, $15-18. Tribute to Joe Henderson.
Omar Sosa Afreecanos Quartet Yoshi's. 7pm, $22; 9pm, $18.

FOLK/WORLD/COUNTRY
Kara Deneke Rite Spot. 9pm, free.
Fancy Dan, Serious Sam Barrett, Western Way Parkside. 5pm, free.
"Festival of the Mandolins" Croatian American Cultural Center, 60 Onondaga; (510) 649-0941. 10:30am-6pm, $18. See Picks, page 18.
Ana Moura Herbst Theatre, 401 Van Ness; (866) 520-5299. 7pm, $25-58. "The New Fado."
Power of Country, Devil's Own, Drunken Prayer Parkside. 8pm, $7.
John Sherry, Kyle Thayer Plough and Stars. 9pm, free.

BAY AREA
Reilly and Maloney Freight and Salvage Coffee House. 8pm, $19.50. "Tribute to Tom Dundee."

DANCE CLUBS
All Male Amateur Strip Show Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 10pm-1am. Hosted by Jim (Ginger Snap) and DJ Lambchop.
Ambi-Sonic Madrone Lounge. 8pm. An evening of chillout and downtempo beats with resident DJs DF Tram, Xanx, Futre BC, and Traffic.
Bingo Hello Bingo Lexington. 8-10pm. Sapphic bingo frenzy, with DJ Myles spinning between games.
Bionic 222 Club. 10pm-2am, $5. House music with DJs Solar, Joshua Iz, and Nikola Baytola.
Boogie Brunch Levende Lounge. 11am-3pm. With DJs Ben Hester and Rob G.
Church Il Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positivi-T spin reggae while you eat Caribbean BBQ.
Club Havana Jelly's. 4pm, $10. Live set by Eric Rangel y Su Orquestra, plus DJ Antonio, and great Cuban BBQ.
Dimanche Slide. 9pm. With DJ Frenchy Le Freak and special guest.
Dub Mission Elbo Room. 9pm-2am, $5. Dub, roots, and classic dancehall with DJs Sep, Maneesh the Twister, and Bella.
Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, $12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.
Escape Cellar, 685 Sutter; 441-5678. 9pm-2am, $5. Funky house, hip-hop, and club classics.
French Kiss Pink. 10pm-2am, $3 after 11. Resident bad boys Mykill and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups.
Harry Denton's Starlight Room 8:30pm, free. With DJ Page Hodel.
Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.
Kodo Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.
Lonely Teardrops Knockout. 9pm-2am, free. DJs dX, Daniel, Garett, and Designated D spin doo wop tearjerkers for all you lonely hearts out there.
Password Vessel, 85 Campton Place; 433-8585, www.vesselsf.com. 10pm-2am, $20. Hip-hop and sports: two great tastes that taste great together.
Porkchop's Beerbust Parkside. Noon, $10. Ten bucks buys you all you can drink Miller High Life. It's a puke-tastic party, kids!
Propaganda Laszlo. 9pm. Intimate disco and electropop.
Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.
Salsa Sundays El Rio. 3pm. Live salsa by Julio Bravo, plus free BBQ and dance lessons.
Sundance Saloon Space 550. 5-10:30pm, $5. Country and western dancing, serving the LGBT community and its friends.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

BAY AREA
Industry Night Kingman's Lucky Lounge. 9pm-2am, free. Soulful grooves with DJ Franchise. For service industry workers.
King of Kings Shattuck Down Low. 8pm-2am, $6-8. Smoke-One and Common Sensi play reggae, dancehall, roots, and lovers' rock.
Noches de Vudu Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451- 4677. 9pm, free. Salsa, samba, reggaetón, and Latin hip-hop with DJ Erick Santero and rotating DJs.
SF Barefoot Boogie 8th Street Studio, 2525 Eighth St, Berk; 820-1452. 7:30-11pm, $8. A freestyle dance throwdown with a world music soundtrack.

MONDAY 14
ROCK/BLUES/HIP-HOP
Dezarie, DJ Daneekah Independent. 9pm, $22.
Dimmu Borgir, Behemoth, Keep of Kalessin Warfield. 7:30pm, $25.
Eels Palace of Fine Arts, 3301 Lyon; 421 TIXS. 8pm, $32.50. See Picks, page 18.
Shackletons, Paper Sons Red Devil Lounge. 8pm, $8.
Zodiac Death Valley, Vows, Flagpoles Elbo Room. 9pm, $5.

JAZZ/NEW MUSIC
Bishop Norman Williams Quintet Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.
Contemporary Jazz Orchestra Jazz at Pearl's. 8 and 10pm, $10.
"Jazz Jam" Grant and Green. 10pm, free. House band followed by a jam session.
Mike Greensill Duo Moose's. 8pm.
Monk's Music Trio Simple Pleasures Café. 8pm, free.
Eric Shifrin Washington Square Bar and Grill. 7pm.

BAY AREA
Berkeley High School Jazz Ensembles Yoshi's. 8pm, $15; 10pm, 410.

FOLK/WORLD/COUNTRY
Louie Romero y Su Grupo Mazacote Yoshi's SF. 8pm, $12.

DANCE CLUBS
Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.
Caña Little Baobab, 3388 19th St; 643-3558. 10pm-2am, $3. Reggaetón, dancehall, and more with DJ Joe Quixx.
Club Camille(s) Beauty Bar. 10pm-2am, free. Classic-era drunk rock.
Club Dread Club Six. 9pm-2am, $10. Reggae, brah!
Dance Oasis African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, $10. Merengue, bachata, salsa, and cumbia lessons.
Death Guild Glas Kat. 9:30pm-2:30am, $3-5. Children of the Twilight Guild present this dark dance club.
Dollar Monday El Rio. 9pm-2am, $2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs $2? 'Cause the PBRs are $1 a can! Dollah, dollah bill, y'all!
Harry Denton's Starlight Room 8:30pm, free. With DJ Dave Gillis.
Heavyweight Laszlo. 9pm. With DJ SubText.
High Rolling Low Budget Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.
I Haight Mondays Underground. 9pm-2am. Jupiter Henry and Freddie Future spin hip-hop.
Karaoke Shark Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Karaoke madness with 25,000 song options.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Mix Julie's Supper Club, 1123 Folsom; 861-0707, juliessupperclub.com. 8pm. Salsa with the coordinated queer folks from QueerBallroom.com.
94117 Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.
Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the

Duchess of Hazard.
Risky Mondays 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.
Roccapulco 7pm. Salsa lessons each week.
Salsa Lunes Café Cocomo. 7:30pm, $3-7. Salsa lessons and dance party.
SF MunDaze Stud. 9pm-2am. An LGBT hip-hop party spun by DJ Page Hodel.
Sex, Sexx, and More Sexxx Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.
Smokestack Laszlo. 9pm. R&B, soul, and rock 'n' roll.

BAY AREA

Hubba Hubba Uptown. 8pm, $5. Live burlesque revue with Bombshell Betty, the Burlesqueteers, Tricksie Treat, Josie Starre, Bunny Pistol, Miss Kitty Whip, and more.
Industry Night Kingman's Lucky Lounge. 9pm-2am, free. Eclectic downtempo beats with DJ Daniel Imani. For service industry workers.
Three Day Weekend Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. DJ C-Moses spins local favorites. $1 oysters all day.

TUESDAY 15

ROCK/BLUES/HIP-HOP

Banyan, Skybombers, Bassboosa, Justin Hopkins Red Devil Lounge. 8pm, $17.
Cat Power, Appaloosa Warfield. 8pm, $32.50.
Fat Tuesday Band Biscuits and Blues. 8 and 10pm, $12.50.
Handsome Furs, Aria C. Jalali, DJ Bagel Ted Bottom of the Hill. 9pm, $12.
Jenny Hoyston, Little Teeth, Merch Hemlock Tavern. 9:30pm, $6.
Population Reduction, I Will Kill You Fucker, Brutal Brutale Knockout. 10pm, $6.
Stars of the Lid, Christopher Willits Independent. 8pm, $15. See "While their guitars gently weep," page 26.
3 Doors Down, Red, 12 Stones Fillmore. 7:30pm, $42.
Wee the Band, Tomorrow Men, Paulette El Rio. 8pm, free.

JAZZ/NEW MUSIC

Brass Mafia Bruno's. 10pm, $6.
Faye Carol Jazz at Pearl's. 8pm, $15; 10pm, $10.
Cecil Wells Quintet Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.
Dave Parker Quartet Rasselas Jazz. 9pm, free.
Chris Huson Washington Square Bar and Grill. 7pm.
"Jam Session with Gerry Grosz" Beach Chalet, 1000 Great Highway; 386-8439. 6:30pm, free.
"Latin Jazz Night" Mojito. 9pm-midnight, $10. Live music followed by Latin dance grooves with DJ Vanka.
Lionel Loueke Yoshi's SF. 8pm, $14-18.
Miles Ahead Figaro Ristorante, 414 Columbus; 398-1300. 7-10pm.
Musashi Moose's. 8pm.
Ricardo Scales Top of the Mark. 7pm, $5.
Stompy Jones Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, $12.
Terry Disley Trio Shanghai 1930. 7pm.
Vince Lateano Trio Savanna Jazz. 8:30pm, $5.

BAY AREA

Karen Blixt Yoshi's. 8 and 10pm, $14.
"Jazzschool Tuesdays" Jupiter. 8pm, free.
"Singers' Open Mic with Ellen Hoffman" Anna's Jazz Island. 8pm, $5.

FOLK/WORLD/COUNTRY

Michael Duff and Friends Plough and Stars. 9pm, free.
Tiff Merritt, Sara Watkins Great American Music Hall. 8pm, $16.
Nobody From Ipanema Elbo Room. 9pm, $7.

BAY AREA

"Freight Open Mic" Freight and Salvage Coffee House. 8pm, $5.50.
Leroy Thomas and Zydeco Roadrunners Ashkenaz. 8:30pm, $12.

DANCE CLUBS

Adrian Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.
Argentine Tango Practica Metronome Dance Center. 9pm-midnight, $5. Learn to tango with Metronome's Christy, Daniel, Pier, Hung-Yut, and Mayumi.
Argus Lounge 9pm-1:30am, free. DJs Alcoholocaust, Ginger Buns, and Stevie Dicks cook up a smut sandwich of pervy punk rock treats.
Ay Karamba Glas Kat. 7:45pm-1:45am. Live salsa bands, Latin DJs, and dancing.
Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.
The Clap Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Power pop, glam rock, Eurowave, rock, disco, and electro.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
Da Showcase Club Six. 9pm-2am, $5. Local MCs and DJs hip-hop on and on till the break of dawn.
Drunken Monkey Cat Club. 9pm, free. Rock 'n' roll for inebriated primates like you.
Excuses Excuses Pink. 10pm, $3. DJs Rchrd Oh?! and Miss Toasts spin at this girls' night.
Grateful Dead Night 12 Galaxies. 8pm-2am, $7. DJ Darkstar spins the Dead jams, plus special guests John Barlow, Stu Allen, and Pat Nevins.
Harry Denton's Starlight Room 8pm. With the Fred Ross Project and DJ Dave Gillis.
The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.
Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
Levende Lounge 5pm-2am, free. Downtempo and deep house.
Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.
Lurid Bliss Annie's Social Club. 9pm-2am, $5. Don't have much info on this one, but it's by the Drunken Monkey Crew, so it's got to be good.
Monkey Funk Lingba Lounge. 8pm, free. Hip-hop and downtempo with Devlin and friends.
Next Level Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and post-punk.
Nickie's 9pm, $5. Middle Eastern remixes.
Phuturo Underground SF. 10pm-2am, $5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.
Return to Your Raices Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.
Rock N Roll Tuesdays El Rincon. 8pm-2am. Live bands plus DJs.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.
Scenario Cellar, 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop.
Shelter Underground. 9pm, $5. Drum 'n' bass, jungle, breaks, and more.
Soul Afrique John Colins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella.
Suspect Icon Ultra Lounge. 10pm-2am. Roberta spins hip-hop mashups.
Taboo Pink. 10pm-2am, $5. With David Harness and guests.
Trannyshack Stud. 10pm-3am. Legendary drag party with hostess Heklina.

BAY AREA

Flood Night Kingman's Lucky Lounge. 9pm-2am. Eclectic downtempo beats with DJ Flood.
Makossa Easy Lounge, 3255 Lakeshore, Oakl; (510) 338-4911. 9pm, free. Classic salsa and breaks with DJs Joe Quixx and Wonway.
Zero Worship Ruby Room. 9pm. DJ Jarrett Prayers spins Northern soul, Motown, freakbeat, garage, punk, and new wave. $2 well drinks with valid student ID. **SFBG**







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AXTON KINCAID (ACOUSTIC)
SERIOUS SAM BARRETT (U.K.)

THUR 4/10 — 9:30PM $6
MINMAE
CULT OF SUE TODD
CHASE FRANK

FRI 4/11 — 9:30PM $7
COLOSSAL YES
LEIGH GREGORY & MEMORY'S MYSTIC BAND
PUCE MOMENT

SAT 4/12 — 9:30PM $6
SNAKEFLOWER 2 (REC. RELEASE)
STATIC STATIC (LA)
TEA ELLES
DJ DUKE OF WINDSOR

SUN 4/13 — 9:30PM $6
PWRFL POWER (SEATTLE)
BACHELORETTE (NZ)
51717

MON 4/14 — 10PM FREE
PUNK ROCK SIDESHOW
W/DJ TRAGIC &
THE DUCHESS OF HAZARD

TUE 4/15 — 9:30PM $6
JENNY HOYSTON (ERASE ERRATA)
LITTLE TEETH
ROMANTEEK (OLYMPIA)

WED 4/16 — 9:30PM $5
ZODIAC DEATH VALLEY
SLEEPY SUN
FAUNA VALETTA

THUR 4/17 — 9:30PM $7
BLACK DIAMOND HEAVIES
OR THE WHALE
LOW RED LAND

FRI 4/18 — 9:30PM $6
BUZZER
LES HORMONES
THE AEROSOLS

SAT 4/19 — 9:30PM $7
TELEPHONE JIM JESUS (ANTICON)
CHANGE! (MENTAL MONKEY)
THE BUTTERCREAM GANG

SUN 4/20 — 9:30PM FREE
DJ PHIL MANLEY

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* HAPPY HOUR WEEKDAYS 4-7 PM *

WEDNESDAY, 4/9 · 9 PM $6
JUNIOR LEAGUE
The Inversions
Kate Gaffney

THURSDAY, 4/10 · 9 PM $8
SONGWRITERS IN THE ROUND:
HEATHER COMBS
Christina Havrilla
JJ Schultz
Elliott Randall

FRIDAY, 4/11 · 9 PM $6
SHAKE YOUR PEACE
Sonya Cotton
Justin Ancheta
Selena Garcia

SATURDAY, 4/12 · 9 PM $9
SEVEN STORIES FALLING
Atomic Love Bombs
Dirty Dave and the Deviants

SUNDAY, 4/13 · 9 PM $6
CHRISTINA BAILEY
Sharif
+special guest

MONDAY, 4/14 · SIGN UP @ 7:30 PM · FREE
BAY GUARDIAN READERS POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ

TUESDAY, 4/15 · 8:30 PM $6
AARON STONE
Brent Newcomb
+special guest

WEDNESDAY, 4/16 · 8:30 PM $6
CHARLEE HORSE
The Bridge Crawl
Porkchop Express

THURSDAY, 4/17 · 9 PM $6
LEILUJH
Useless Desires
The Variable Stars

FRIDAY, 5/18 · 9 PM $7
STITCHCRAFT
Boy In The Bubble
The Gold Medalists

SATURDAY, 4/19 · 9 PM $6
ROGER ROCHA & THE GOLDENHEARTS
oona dos tres
Scott Simmons

SUNDAY, 4/20 · 9 PM · ALBUM RELEASE:
THE INTERCHANGEABLE HEARTS
+special guest

MONDAY, 4/21 · SIGN UP @ 7:30 PM · FREE
BAY GUARDIAN READERS POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ

TUESDAY, 4/22 · EARTH DAY · SHOW 9 PM $6
CHARLES GONZALEZ
Chris Koza
Stonar

club list



The Shackletons play the Red Devil Lounge Mon/14. | PHOTO BY SHANA NOVAK

AMNESIA
853 Valencia
(415) 970-0012

ANNIE'S SOCIAL CLUB
917 Folsom
(415) 974-1585

ARGUS LOUNGE
3187 Mission
(415) 824-1447

ASIASF
201 Ninth St
(415) 255-2742

ATLAS CAFE
3049 20th St
(415) 648-1047

BALAZO18
2183 Mission
(415) 255-7227

BAMBUDDHA LOUNGE
601 Eddy
(415) 885-5088

BAOBAB
3388 19th St
(415) 643-3558

BAZAAR CAFÉ
5927 California
(415) 831-5620

BEAUTY BAR
2299 Mission
(415) 285-0323

BIMBO'S 365 CLUB
1025 Columbus
(415) 474-0365

BISCUITS AND BLUES
401 Mason
(415) 292-2583

BOHEMIA LOUNGE
1624 California
(415) 474-6968

BOOM BOOM ROOM
1601 Fillmore
(415) 673-8000

BOTTOM OF THE HILL
1233 17th St
(415) 621-4455

BROADWAY STUDIOS
435 Broadway
(415) 291-0333

BRUNO'S
2389 Mission
(415) 643-5200

BUBBLE LOUNGE
714 Montgomery
(415) 434-4204

BUTTER
354 11th St
(415) 863-5964

CAFÉ CLAUDE
7 Claude
(415) 392-3515

CAFE COCOMO
650 Indiana
(415) 824-6910

CAFE DU NORD
2170 Market
(415) 861-5016

CAFE INTERNATIONAL
508 Haight
(415) 665-9915

CASANOVA LOUNGE
527 Valencia
(415) 863-9328

CATALYST COCKTAILS
312 Harriet
(415) 621-1722

CAT CLUB
1190 Folsom
(415) 431-3332

CITY NIGHTS
715 Harrison
(415) 546-7938

CLUB CALIENTE
298 11th St
(415) 255-2232

CLUB DELUXE
1509 Haight
(415) 552-6949

CLUB NV
525 Howard
(415) 339-8686

CLUB SIX
60 Sixth St
(415) 863-1221

CONNECTICUT YANKEE
100 Connecticut
(415) 552-4440

CRASH
34 Mason
1-877-342-7274

DALVA
3121 16th St
(415) 252-7740

DANNY COYLE'S
668 Haight
(415) 431-4724

DELIRIUM
3139 16th St
(415) 552-5525

DNA LOUNGE
375 11th St
(415) 626-1409

DOLCE
440 Broadway
(415) 989-3434

DOLORES PARK CAFE
501 Dolores
(414) 621-2936

DOUBLE DUTCH
3192 16th St
(415) 503-1670

DUPLEX
1525 Mission
(415) 355-1525

EAGLE TAVERN
398 12th St
(415) 626-0880

EDINBURGH CASTLE PUB
950 Geary
(415) 885-4074

EIGHT
1151 Folsom
(415) 431-1151

ELBO ROOM
647 Valencia
(415) 552-7788.

ELEMENT LOUNGE
1028 Geary
(415) 571-1362

ELIXIR
3200 16th St
(415) 552-1633

ENDUP
401 Sixth St
(415) 357-0827

FAT CITY
314 11th St
(415) 861-2890

FILLMORE
1805 Geary
(415) 346-6000

540 CLUB
540 Clement
(415) 752-7276

FLUID ULTRA LOUNGE
662 Mission
(415) 615-6888

FUSE
493 Broadway
(415) 788-2706

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(415) 546-6300

HOUSE OF SHIELDS
39 New Montgomery
(415) 495-5436

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1192 Folsom
(415) 626-4800

INDEPENDENT
628 Divisadero
(415) 771-1421

IRELAND'S 32
3920 Geary
(415) 386-6173

JACK'S CLUB
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(415) 641-5371

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295 Terry Francois
(415) 495-3099

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243 O'Farrell
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KATE O'BRIENS
579 Howard
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KELLY'S MISSION ROCK
817 Terry Francois
(415) 626-5355

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1351 Polk
(415) 885-4535

KNOCKOUT
3223 Mission
(415) 550-6994

LASZLO
2534 Mission
(415) 401-0810

LEVENDE LOUNGE
1710 Mission
(415) 864-5585

LEXINGTON CLUB
3464 19th St
(415) 863-2052

LINGBA LOUNGE
1469 18th St
(415) 355-0001

LI PO LOUNGE
916 Grant
(415) 982-0072

LOFT 11
316 11th St
(415) 701-8111

LOU'S PIER 47
300 Jefferson
(415) 771-5687

LUCID BAR
580 Sutter
(415) 398-0195

MAD DOG IN THE FOG
530 Haight
(415) 626-7279

MADRONE LOUNGE
500 Divisadero
(415) 241-0202

MAKE-OUT ROOM
3225 22nd St
(415) 647-2888

METRONOME DANCE CENTER
1830 17th St
(415) 252-9000

MEZZANINE
444 Jessie
(415) 625-8880

MIGHTY
119 Utah
(415) 626-7001

MILK
1840 Haight
(415) 387-6455

MOJITO
1337 Grant
(415) 398-1120

MOOSE'S
1652 Stockton
(415) 989-7800

NICKIE'S
466 Haight
(415) 255-0300

OLD FIRST CHURCH
1751 Sacramento
(415) 474-1608

111 MINNA GALLERY
111 Minna
(415) 974-1719

PARK
747 Third St
(415) 974-1925

PARKSIDE
1600 17th St
(415) 252-1330

LA PEÑA CULTURAL CENTER
3104 Shattuck, Berk
(510) 849-2568

PIER 23
Pier 23
(415) 362-5125

PINK
2925 16th St
(415) 431-8889

PLOUGH AND STARS
116 Clement
(415) 751-1122

PLUSH ROOM
York Hotel
940 Sutter
(415) 885-2800

POLENG LOUNGE
1751 Fulton
(415) 441-1710

PUBLIC
1489 Folsom
(415) 552-3065

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140 Columbus
(415) 217-8400

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Clift Hotel
495 Geary
(415) 775-4700

RETOX LOUNGE
628 20th St
(415) 626-7386

RICKSHAW STOP
155 Fell
(415) 861-2011

EL RINCON
2700 16th St
(415) 437-9240

EL RIO
3158 Mission
(415) 282-3325

RIPTIDE BAR
3639 Taraval
(415) 240-8360

RITE SPOT
2099 Folsom
(415) 552-6066

ROCCAPULCO SUPPER CLUB
3140 Mission
(415) 648-6611

ROCK-IT ROOM
406 Clement
(415) 387-6343

ROHAN LOUNGE
3809 Geary
(415) 221-5095

ROYALE
1326 Grant
(415) 433-4247

RUBY SKYE
420 Mason
(415) 693-0777

SAVANNA JAZZ
2937 Mission
(415) 285-3369

SHANGHAI 1930
133 Steuart
(415) 896-5600

SHINE DANCE LOUNGE
1337 Mission
(415) 421-1916

SKYLARK
3089 16th St
(415) 621-9294

SLIDE
430 Mason
(415) 421-1916

SLIM'S
333 11th St
(415) 255-0333
SOLUNA CAFE AND LOUNGE
272 McAllister
(415) 621-2200
SPACE 550
550 Barneveld
(415) 550-8286
STUD
399 Ninth St
(415) 252-7883
SUEDE
383 Bay
(415) 399-9555
SUGAR LOUNGE
377 Hayes
(415) 255-7144
SUITE ONE8ONE
181 Eddy
(415) 345-9900
SUPPERCLUB
657 Harrison
(415) 348-0900
1015 FOLSOM
1015 Folsom
(415) 431-1200
330 RITCH
330 Ritch
(415) 541-9574
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1 Nob Hill
(415) 616-6916
TRANSFER
198 Church
(415) 861-7499
TUNNEL TOP
601 Bush
(415) 986-8900
12 GALAXIES
2565 Mission
(415) 970-9777
26 MIX
3024 Mission
(415) 826-7378
222 CLUB
222 Hyde
(415) 864-2288
UNDERGROUND SF
424 Haight
(415) 864-7386
VELVET LOUNGE
443 Broadway
(415) 788-0228
VODA
56 Belden
(415) 677-9242
WARFIELD
982 Market
(415) 775-7722
WISH
1539 Folsom
(415) 431-1661
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Fillmore Heritage Center
1330 Fillmore
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BAY AREA

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1822 San Pablo, Berk
(510) 843-2473
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2120 Allston Way, Berk
(510) 841-JAZZ
ASHKENAZ
1317 San Pablo, Berk
(510) 525-5054
BECKETT'S
2271 Shattuck, Berk
(510) 647-1790
BLAKES
2367 Telegraph, Berk
(510) 848-0886
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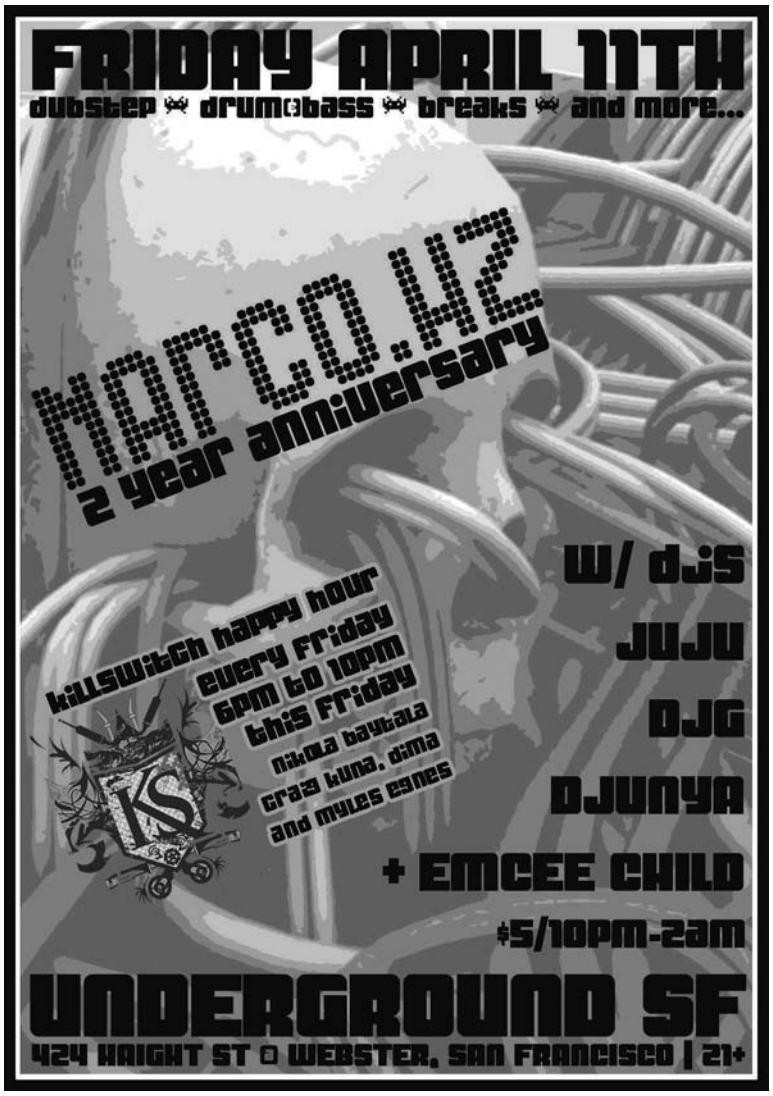
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FRI. APRIL 18 • DOORS 8 / SHOW 9 • $13 ADV. / $15 DOOR
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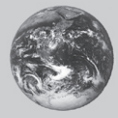
WED 4/9 8:00 pm $10-$20 sliding scale	NATIVE AMERICAN/ROCK **BLACKFIRE** **PHOENIX & AFTERBUFFALO** **ONE STRUGGLE BAND** *Fundraiser for Zachary Running Wolf's campaign for Berkeley mayor*	
THU 4/10 9:30 pm $20 $18 advance	REGGAE ➤➤➤ **DON CARLOS** **+ JAH LEVI**	
FRI 4/11 9:30 pm $13 $10 students	E. COAST SWING/LINDY HOP **STOMPY JONES** 8:00 pm East Coast swing lesson with Nick & Leah	
SAT 4/12 8:30 pm $20-$40 sliding scale	BENEFIT ➤➤➤ **NU SNOWMEN** featuring members of **NEW MONSOON** **DAN LEBOWITZ** of ALO **THE JOLLY GIBSONS** **DAVID GANS**	
SUN 4/13 9:30 pm free!	DJ EDWIN PRESENTS **REGGAE DJ NIGHT**	
TUE 4/15 8:30 pm $12	CAJUN/ZYDECO **LEROY THOMAS & THE ZYDECO ROADRUNNERS** 8:00 pm Cajun/Zydeco dance lesson with Dana DeSimone	
WED 4/16 8:30 pm $10	SWING **MIBB: UNIVERSITY OF COPENHAGEN JAZZ BIG BAND** *A benefit for Ashkenaz* 7:30 pm swing dance lesson with Nick & Shanna	

4/19 **TOM RIGNEY & FLAMBEAU**
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EXCITING SHOWS COMING UP!

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New Orleans roots & blues from members of Blue Roots and Jug Free America


FRIDAY, APRIL 18

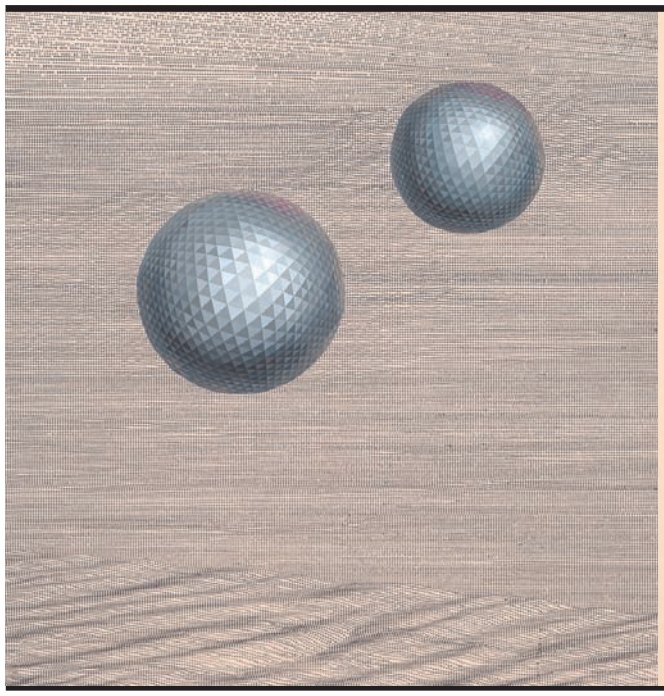
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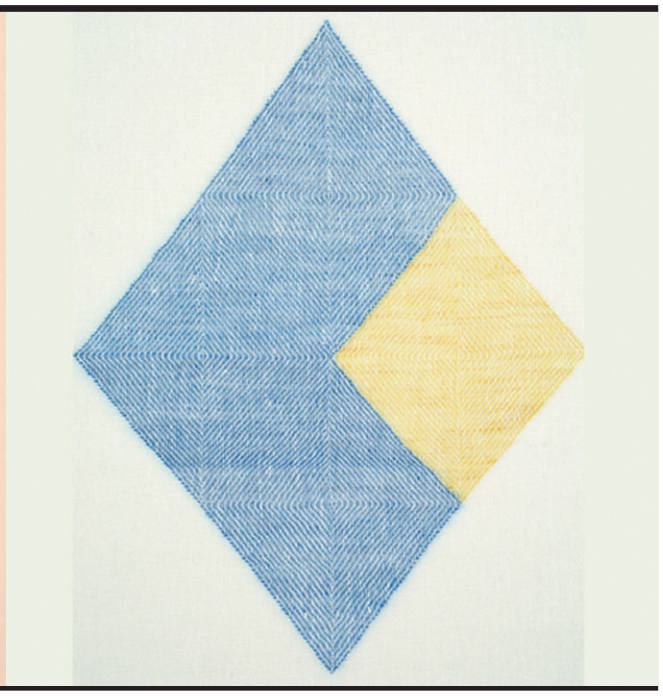
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ALL AGES ALL TIMES

visual art

Mind-mending and mind-bending: A playful and alternatively inventive and traditional approach to geometric shape is present in new art by Will Yackulic (such as the gouache, watercolor, and typewriter on paper piece *Granted Ground*, left). It's also present in work by SF's Todd Bura (the oil paint, paper, and nails work *Untitled (NGYO)*, center) and Ruth Laskey (2007's handwoven *Twill Series Cerulean Blue/Marigold)*, right).







Neo Geo Trio

Fresh patterns emerge from SF's post–Mission School landscape

By Johnny Ray Huston
› johnny@sfbg.com

"Bay Area Now" roundups have come and gone since Glen Helfand coined the term "the Mission School" in an influential 2002 *Guardian* cover piece (See "The Mission school," 04/07/02). Exactly six years later, the "heartfelt, handmade" traits Helfand described still hang heavy over or range freely through local art aesthetics, even if a few core creative forces from the loose movement — Alicia McCarthy, especially — didn't cash in on the cachet of a higher profile. But April is always a month for growth: this year it brings a trio of shows by San Francisco (or SF-to-NYC) artists who've moved through or around Mission School color and figuration, forging a new direction and forming a new pattern. Call it 21st-century Neo Geo, though the tag might not apply to what these artists will be doing 12 months from today.

A playful approach to geometric shape is at the core of distinct traits shared by Todd Bura, Ruth Laskey, and Will Yackulic's new shows. Dozens of triangles form formidable spheres in "A Prompt and Present Cure," Yackulic's collection of 10 works on paper at Gregory Lind Gallery. These spheres have been likened to geodesic domes, disco globes, and IBM Selectric typewriter balls. I'd throw in mentions of *Asteroids* and the orb from *Phantasm* (1979) for good measure, though such 1980s pop cult references are no longer as near the forefront of Yackulic's visuals as when he offered a twist on the phrase *cubist* via images that suggested the video game *Q-Bert* gone existentially lonely. Yackulic's new work is a breakthrough, due to sheer inventiveness: in all the show's pieces, he paints with a typewriter.

Throughout most of "A Prompt and Present Cure," Yackulic uses endlessly repeated asterisk and period symbols to generate waves and horizons of visual energy, and sometimes even employs the typewriter to create the show's signature orbs. Like op art, the resulting pieces lure one to press one's face against the object itself, and they take on three-dimensionality when viewed as group formations from a distance. The potent, disconcerting humor of Yackulic's show stems partly from his laconic use of text, a strategy that — along with his use of pre-electric typewriters — obliquely acknowledges his New York School poetic roots. But it stems primarily from his spheres, a gang of faceless main characters. Some are darker, some lighter, as if the viewer facing them is giving off varying degrees of glare. Yackulic also has a droll flair for timing, saving his bravura gesture for the tenth, last, and largest piece, where one orb joins another — a cause for celebration, or worry?

Some Time to Mend the Mind, the title of that duel-sphere finale, might apply in reverse to Todd Bura's "Misfits" at Triple Base Gallery. Like Yackulic, Bura has an interest in geometrically-based architectural representations of mental states. But his penchant for arranging wooden right angles results in three-dimensional sculptural forms in addition to two-dimensional painterly ones. He also has a poetic sensibility, though his gambit of giving 14 pieces the title *Untitled*, followed by a small group of capital letters in parentheses, is cumulatively closer to language poetry, albeit language poetry overcome with angst.

"Misfits" has a unique quality, as if Bura found fragments from his inner world, brought them to a room, then mounted or arranged them for people to see. (Its quietude and careful use of placement, akin to that of the Bay Area's Bill Jenkins, also draws attention to the space around Bura's works — even or especially if they are framed or on canvas.) While Bura might be devoted to the idea of a unfinished whole that is nonetheless greater than the sum of its parts, there are a few standout enigmas. *Untitled (NIT)* builds from his past explorations of — and emphasis on — paper's materiality, while remaining a riddle: does it utilize the inset of a book's cover, or is it a collage in which comics peak from the very edges of aging blank pages? (A small formation of pinpricks on the surface characterizes Bura's varied minimalism.) Perhaps indebted to Richard Tuttle, the much larger oil painting *Untitled (ETRI)* layers light over darkness. (Or does it cover darkness with light? Regardless, Bura plays the recurrent binary both ways.) The latter suggests a buried cross or intersection.

Ruth Laskey's approach to geometric form is based upon intersections, though her presentation, at least at first glance, trades Bura's evocative, open-ended symbolism for a plain approach that recognizes that literal meaning is many-faceted. As the saying goes, Laskey's "7 Weavings," at Ratio 3, is what it is: seven tapestries from her ongoing "Twill" series, where the structures or perhaps strictures of the loom and the diagonals of twill shape help form diamonds, triangles, pyramids, and crosses of color. Like Yackulic, Laskey's process involves extreme repetition that yields varying waves of visual energy — albeit megaminimal, muted waves that might require squinting. As Rachel Churner notes in a recent *Artforum* essay, Laskey's tapestries "are not fields for projection, but rather instances of the figure being imbedded in the ground itself."

One of the rich literal pleasures of Laskey's tapestries is their deployment of specific reds, blues, yellows, and greens, which is less antic but just as imaginative as the peak Mission School–era in terms of drawing from Josef Albers's color theories. At times, new hues emerge from the intersection of two individual colors that Laskey has first created by blending dyes and then painting the thread that she weaves through cloth. There's an inscrutable quality to "7 Weavings" that echoes that of Bura's and Yackulic's shows: the colorful cloth shapes Laskey forms might as well be flags for countries in a world a bit more observant, and less brutish, than our own. SFBG

MISFITS: NEW WORK BY TODD BURA
Through May 4; Thurs.–Sun., noon–5 p.m.
Triple Base
3041 24th St., SF
(415) 643-3943
www.basebasebase.com

RUTH LASKEY: 7 WEAVINGS
Through April 26; Wed.–Sat., 11 a.m.–6 p.m.
Ratio 3
1447 Stevenson, SF
(415) 821-3371
www.ratio3.org

WILL YACKULIC: A PROMPT & PERFECT CURE
Through May 17; Tues.–Sat., 10:30 a.m.–5:30 p.m.
Gregory Lind Gallery
49 Geary, fifth floor, SF
(415) 296-9661
www.gregorylindgallery.com

“Form +”



LÉONIE GUYER’S *UNTITLED*; PHOTO BY J.W. WHITE/PHOCASSO

REVIEW With the evolution of the gallery into a white, blank space, the artwork displayed within its walls has metamorphosed as well. The first-floor exhibit at the Meridian Gallery, “Form +,” — curated along with two adjacent shows, “Franck André Jamme: New Exercises” and “Dhyana” by California College of the Arts dean Larry Rinder — call into play both of these factors.

In its very nature, the three-story Victorian that houses Meridian already opposes the clean lines most contemporary art galleries aspire to. Instead, one enters to a bare first floor, ripe with references to its early 20th-century past. A fireplace nook, a step down from the level of the rest of the floor, houses an installation — penned directly on the walls — of tiny paintings in graphite and gouache by Léonie Guyer. Her clean forms are abstract — as are all of the works included in the three shows — and filled with solid colors. Within this busy context, Guyer’s pieces help to establish the crux of “Form +.” Guyer’s clean forms are abstract, as is all the work included in these shows; filled with solid colors; and within this rather busy context, help to establish the crux of “Form +.” Aiming to address the meditative qualities of form, this exhibition posits formalism as not merely about the materials but a very specific cerebral process. Guyer rejects the necessity for a space devoid of context in favor of a site-specificity that almost obliterates her pieces yet maintains the viewer’s consideration.

“Form +”’s remaining works, exhibited in less quirky settings, are slightly more insular. In spite of the self-referential qualities of the pieces on paper by Todd Bura or Prajakti Jayavant, who both account for every line or crease in their compositions, there is an overarching sense of history: the immediate history of the artist’s hand and that of the artists’ awareness of their place within the broader timeline of art history. As a result, the throwback atmosphere of Meridian’s space both complements and highlights the beautiful subtleties of these works by a somewhat underrepresented contingent of contemporary Bay Area artists. **(Ava Jancar)**

FORM + Through May 3. Tues.–Sat., 11 a.m.–5 p.m., free. Meridian Gallery, 535 Powell, SF. (415) 398-7229, www.meridiangallery.org

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 18, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Wed, Fri-Sun, 10am-5pm; Thurs, 10am-9pm. $10 ($5 Thurs after 5pm), $7 seniors, $6 for ages 12 to 17, free for 11 and under. **“Drama and Desire: Japanese Paintings from the Floating World 1690-1850.”** Works by major artists of the Edo region. Through May 4. **“On Gold Mountain: Sculptures from the Sierra by Zhan Wang.”** Steel sculptures. Through May 4.
California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 750-3600. Tues-Sun, 9:30am-5pm. $8, $6 seniors, $5 for ages 12 to 17, free for 10 and under (free Tues). **“Annie Leibovitz: A Photographer’s Life, 1990-2005.”** Photographs of celebrities, as well as personal and family portraits. Through May 25.
Cartoon Art Museum 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. $6, $4 students and seniors, $2 for ages 6 to 12, free for five and under and members. **“Sex and Sensibility: Ten Women Examine the Lunacy of Modern Love.”** 200 cartoons, many by contributors to the *New Yorker*. Through June 8.
De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3614. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). $10, $7 seniors, $6 for ages 13 to 17 and college students with ID (free first Tues). **“Contemporary American Monotypes: Selections from the Anderson Graphic Arts Collection.”** Featuring works by Jim Dine, Sam Francis, Mary Frank, Michael Mazur, and Nathan Oliveira. Through April 20. **“Gilbert and George.”** Retrospective of the acclaimed art duo. Through May 24.
Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. $6, $3 seniors, students, and youths, free for members (free first Tues). **“The Way That We Rhyme: Women, Art, and Politics.”** Politically charged work by women Through June 29.
Zeum Yerba Buena Gardens, 221 Fourth St; 777-2800, www.zeum.org. Wed-Sun, 11am-5pm. $7, $6 seniors and students, $5 for ages 4 to 18. **“Media Movement.”** Group show focusing on independent media. Through Mon/14.

BAY AREA

Museum of Children’s Art 538 Ninth St, Oakl; (510) 465-8770. Tues-Fri, 10am-5pm; Sat-Sun, noon-5pm. Free. **“Spring into Life.”** Artwork created by children, displayed at local vendors on College Avenue from Broadway to Russell. Through April 30.
Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. $8, $5 seniors and students (free second Sun). **“Metals in Motion.”** Jewelry and metal sculptures by members of the Monterey Bay Metal Arts Guild. Through April 20.
San Jose Institute of Contemporary Art 560 S First St, San Jose; (408) 283-8155, www.sjica.org. Tues-Wed, Fri, 10am-5pm; Thurs, 10am-8pm; Sat, noon-5pm. Free. **“The Space Between.”** Group show featuring Freddy Chandra, Linn Myers, Gay Outlaw, Mel Prest, and Nancy White. Through Sat/12. **“This Show Needs You.”** Participatory group exhibition. “River of Words,” artwork by Bay Area winners of the River of Words Poetry and Art Contest. Through May 17.
UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-7pm. $4-8 (free first Thurs). **“Borderlandia.”** Paintings, drawings, prints, and books by Enrique Chagoya. Through May 18. **“The Shape, the Scent, the Feel of Things.”** Video installation by Joan Jonas. Through May 31. **“Protest in Paris 1968: Photographs by Serge Hambourg.”** Photographs documenting the student demonstrations from the spring of 1968. Through June 1.

GALLERIES

OPENING

AfterModern Contemporary Fine Art 445 Bryant; 512-7678. Tues-Fri, 10:30am-5pm; Sat, noon-5pm; and by appt. “Ethereal Realities,” paintings by Molly McCracken Kumar (reception Fri/11, 6-8pm). April 11-May 4.
Gallery 16 501 Third St; 626-7495. Mon-Fri, 9am-5pm; Sat, 11am-5pm; and by appt. “When Hell Freezes Over,” works by Lauren Davies (reception Fri/11, 6-9pm). April 11-May 31.
Hyde St. Gallery 1987 Hyde; 359-9800. Tues-Fri, 4-10pm; Sat, 3-10pm; Sun, 3-9pm. “Burlesque,” photographs by Robert Adler (reception Thurs/10, 6-9pm). April 10-May 10. See Picks, page 18.
Limn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. “The Perils of Morality,” works by Lynn Criswell; new works by Diane Jacobs (reception Sat/12, 4-6pm). April 12-May 31.
Lower Haters Gallery 597 Haight; www.lowerhater.com. “American Gladiators,” works by John Stuart Berger, Robert Brown, Ashley Harris and Dan Herrera, Miguel Rodriguez, Skinner, and Hannah Stouffer (reception Thurs/10, 7-11pm). April 10-June 10.
Micaëla 333 Hayes; www.micaela.com. Mon, by appt; Tues-Sat, 11am-7pm; Sun, noon-5pm. “BAG’O NEO/New Modernism,” group show (reception Fri/11, 5-8pm). April 11-May 2.
Rena Bransten Gallery 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “Focus on the Figure,” sculptures and works on paper by Viola Frey. April 10-May 17.
Root Division 3175 17th St; 863-7668. Wed-Sat, noon-4pm; and by appt. “Taste 2008,” group show on the subject of food (reception Sat/12, 7-10pm). April 9-26.
Sculpturesite Gallery 201 Third St, suite 102; 495-6400. Tues-Wed, Fri-Sat, 10am-6pm; Thurs, 10am-8pm; and by appt. “Reclaiming Materials: Four Sculptors Recycle,” sculptures by Joan Robey, Adele Seltzer, Ann Weber, and Jane Woolverton (reception Thurs/10, 5:30-7:30pm). April 10-June 14.

BAY AREA

Expressions Gallery 2035 Ashby, Berk; (510) 644-4930. Wed-Sat, noon-5pm; and by appt. “Dancing for Joy,” group show on the subject of dance (reception Sat/12, 6-8pm). April 12-June 6.
Issues 20 Glen, Oakl; (510) 652-5700. Daily, 8am-8pm. “Radio Wine, Paintings about Language,” works by Obi Kaufmann (reception Fri/11, 5-9pm). April 11-May 1.
John Wilmer Studio 333 B Caledonia, Sausalito; (415) 331-3037. Call for hours. “Cosmic Consolations,” new works by Carol Duchamp (reception Wed/9, 5:30-8pm). Through May 10.
SR2 Gallery/Sacred Rose Tattoo 1728 University, Berk; (510) 883-1083. Daily, noon-8pm. Recent works by Sam Vaughan (reception Sat/12, 6-10pm). April 12-May 22.
Traywick Contemporary 895 Colusa, Berk; (510) 527-1214. Thurs-Sat, 10am-4pm; and by appt. “The Nature of LA,” works by Samantha Fields, Portia Hein, Stas Orlovski, and Andre Yi. April 13-June 28.

ONGOING

American Institute of Architects SF Gallery 130 Sutter, suite 600; 362-7397. Mon-Fri, 9am-5pm. “Norwegian Wood,” architecture exhibit by Wenche Selmer. Through April 18.

CONTINUES ON PAGE 50 ››

FRIDAY NIGHTS @the de Young

APRIL 11

FRIDAY NIGHTS PARTY ON!

5:00 p.m.–8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.

VIEW the special exhibition *Gilbert & George* where the artists put themselves at the center of their artwork. Identifying as living sculptures in art and daily life, they eliminate the distinction between artist and art.

MEET chef, author and restaurateur, Jesse Ziff Cool, during her *Simply Organic Cookbook* signing in the Piazzoni Murals Room and enjoy a variety of specialty menu items from *Simply Organic* in the de Young Café.

LISTEN to the live performance by The Dee Spencer Septet. Famed San Francisco pianist Dee Spencer will present her *NeoVintage Septet*, putting a big-band spin on her special brand of jazz and bebop.

EXPERIENCE Wordsongs, a performance by Devorah Major, former San Francisco Poet Laureate and spoken-word performer, featuring Richard Howell on saxophone.

DECORATE your body using traditional Samoan tattoo designs.



Credit: Gilbert & George, *WINTER FLOWERS*, 1982. The Carol and Arthur Goldberg Collection. © Gilbert & George

de Young

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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF’s Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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ONGOING

CONT>>

Andrea Schwartz Gallery 525 Second St; 495-2090. Mon-Fri, 9am-5pm; Sat, 1-5pm. New paintings by John Randall Nelson. Through April 18.
ArtHaus 411 Brannan; 977-0223. Tues-Fri, 11am-6pm. "City Lights," paintings by Carolyn Meyer and sculptures by Adam Kurtzman (reception Thurs/10, 6-8pm). Through June 28.
ArtRock Gallery 893 Folsom; 777-5736. Call for hours. "Secret Serpents," new works by Alan Forbes. Through Tues/15.
Big Umbrella Studios 906 1/2 Divisadero; 359-9211. Daily, 2-8pm. Works by Caleb Sheridan, Benjamin King, and Bradley Thathiah. Through April 16.
Braunstein/Quay Gallery 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. Works by Grace Munakata. Through Sat/12.
Catharine Clark 150 Minna; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "The Road to Paradise," works by Chester Arnold; "Winchester Redux," video works by Jeremy Blake. Through April 19.
Chinese Center San Francisco Public Library, Main Library, 100 Larkin, third floor; 557-4482, www.sfpl.org. Mon, Sat, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sun, noon-5pm. "Chinese New Year Woodblock Prints," prints on loan from the Consulate General of China. Through Thurs/10.
Frankenart Mart 515 Balboa; 221-2394. Wed-Fri, 6-9pm; Sat, 1-8pm; Sun, 1-6pm. "Currency," participative art project. Through Sun/13.
Gallery 1988 1173 Sutter; 409-1376. Tues-Sat, noon-7pm. "Silent Spring," new paintings, drawings, and prints by Stella Im Hultberg. Through April 19.
George Krevsky Gallery 77 Geary; 397-9748. Tues-Sat, 11am-5:30pm. "10 Artists ...10 Points of View," group show. Through April 26.
Hamburger Eyes Photo Epicenter 26 Lilac; 550-0701. Mon-Fri, 10am-8pm. "Psymulation: Reenactments of the Present," works by Gerald Edwards III, Brennan Hill, Kent Lambert, Matthew Post, Squirrel, and Brenden Threadgill. Through Mon/14.
Hespe 251 Post, suite 420; 776-5918. Tues-Sat, 10:30am-5:30pm. "Recent Landscapes," paintings by Phoebe Brunner. Through April 26.
Hilliard Architects and Gallery 251 Post, suite 620; 989-6400. Mon-Fri, 10am-5pm. "Architects as Artists," works by Karla Galeano, Neil Hart, Jeff Luney, Fernando Marti, and Ivan Tzvetin. Through April 18.
Jack Hanley Gallery 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. Works by Chris Johanson. Through Sat/12.
Japan Information Center 50 Fremont, suite 2200; 777-3533. Mon-Fri, 9am-noon and 1-5pm. "J, Robot," clips from the documentary by Michael Garrigues. Through April 17.
Jewett Gallery San Francisco Public Library, Main Library, 100 Larkin, lower level; 557-4277. Mon, Sat, 10am-5:30pm; Tues-Thurs, 9am-7:30pm; Fri, noon-5:30pm; Sun, noon-4:30pm. "Spirit in Action," photographs by Jerry Berndt. Through Sun/13.
John Berggruen Gallery 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. New Paintings by Tom McKinley. Through May 3. "Paintings 1988-2008," works by Albert Oehlen. Through May 17.
Kings Gallery, First Unitarian Universalist Church and Center 1187 Franklin; 776-4580. Mon-Fri, 9am-4pm; Sun, 9am-3pm. "Transformation," photographs by the Illuminata photo group (reception Sun/13, 12:30-3pm). Through April 28.
Lab 2948 16th St; 864-8855. Wed-Sat, 1-6pm. "Theory of Survival," collaboration between Taraneh Hemami and Iranian and Iranian-American artists. Through April 19.
Little Tree Gallery 3412 22nd St; 643-4929, www.littletreegallery.com. Thurs, 3-8pm; Fri-Sat, noon-8pm; Sun, noon-6pm. "Come Celebrate the Knowledge You Never Knew You Had," works by Casey Logan. Through April 26.
Mission 17 2111 Mission, suite 401; (510) 467-1818. Thurs-Sat, 3-6pm; and by appt. "Amidst the Ruins," new works by Val Britton, Michael Damm, and Zachary Royer Scholz. Through Sat/12.
New Langton Arts 1246 Folsom; 626-5416. Daily, 1-7pm. "Once Within a Room," installation by Alejandro Cesarco; "Phantom Rosebuds," group show (reception Thurs/10, 7-9pm). April 10-May 31. "Clifford Irving Show," live variety show and performance event to celebrate the release of Clifford Irving's autobiography. Fri/11, 8pm.
Newmark Gallery 251 Post, no 412; 392-3692. Wed-Sat, 12:30-7;30pm; and by appt. "Cities on the Water," new paintings by Anthony Holdsworth. Through April 19.
Paul Thiebaud Gallery 718 Columbus; 434-3055. Tues-Sat, 10am-6pm. "Life Drawings," Conté crayon drawings on paper by Fred Dalkey. Through Sat/12.
Public Glass 1750 Armstrong; 671-4916. Tues-Fri, 9am-6pm. Glass works by Helen Lee. Through April 20.
Queen's Nails Annex Gallery 3191 Mission; 648-4564. Fri-Sun, noon-6pm. "Ukrainian Citizens and Strangers," group show (video presentation Fri/6, 6-8pm). Through Sun/13. "The Mythologists," works by Steven Brown and Sung Yoon Kang. Through April 26.
Receiver Gallery 1415 Valencia; 550-RCVR. Mon-Sat, 11am-6pm; and by appt. "One Foot in One World the Other Foot in the Other World," works by Scott Barry. Through May 23.
2nd Floor Projects 3740 25th St.; 824-2644. Sun, noon-5pm; and by appt. "Hanging Matters," works by Tariq Alvi; "The Bandaged Lady," chapbook by Dodie Bellamy. Through Sun/13.
Silverman Gallery 804 Sutter; 225-9508. Call for hours. "Symptom of the Universe," works by Mary Elizabeth Yarbrough. Through April 20.
Strybing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln; 661-1316, ext 303. Mon-Fri, 8am-4:30pm; Sat-Sun, 10am-5pm. "A Passion for Plants," botanical paintings by Catherine M. Waters and her students (reception Thurs/10, 5-7). Through June 30.
Suite Five Salon 305 Grant, suite 5; 362-5005. Call for hours. Paintings by Cornelia Schulz. Through May 31.
Thacher Gallery University of San Francisco, 2130 Fulton; 422-2660. Mon-Fri, noon-5:30pm. "Power Up," serigraphs by Corita Kent. Through April 20.
Thomas Reynolds Gallery 2291 Pine; 441-4093. Wed-Fri, 1-6pm; Sat-Sun, noon-6pm. Figurative works from the '80s through the present by Jack Hooper. Through April 28.
Velvet da Vinci 2015 Polk; 441-0109. Tues-Sat, noon-6pm; Sun, noon-4pm. "Jewelry + Objects," works by Enric Majoral. Through April 27.
Y2Y Gallery 251 Balboa; 221-5012. Call for hours. "Lateral Nights," light-based sculpture by Elaine Buckholtz. Through Fri/11.

BAY AREA

Art on Broadway 2625 Broadway, Redwood City; www.artonbroadway.com. Tues-Fri, 11am-5pm; Sat by appt. "Spring Fever!," group show. Through Tues/15.
Arts and Consciousness Gallery JFK University, 2956 San Pablo, second floor, Berk; (510) 649-0499. Mon-Fri, 11am-6pm. "Love Is a Battlefield: Facts, Fallacies, and Fairytales," works by Robert Otto Thorsen. Through Sat/12.
Cal State East Bay Art and Education Building Gallery, 25800 Carlos Bee, Hayward; (510) 885-3183. Call for hours. Annual Bachelor of Fine Arts exhibition. Through April 24.
Eclectix Store and Gallery 7523 Fairmount, El Cerrito; (510) 364-7261. Wed, noon-8pm; Thurs-Sat, 10am-6pm; Sun, 10am-3pm. "Altarations," group show of altars and shrines. Through April 20.
Esteban Sabar Gallery 480 23rd St, Oakl; (510) 444-7411. Mon, Thurs-Fri, 11am-6pm; Sat-Sun, noon-6pm. "Open Range," works by Scott Courtenay-Smith, Michele Hofherr, and Douglas Light. Through April 18.
Fourth Street Studio 1717D Fourth St, Berk; (510) 527-0600. Call for hours. "Peace Is Possible," group show by Wavy Gravy, Carolina Marks, and others. Through Fri/11.
Gallery Bergelli 483 Magnolia, Larkspur; (415) 945-9454. Daily, 10am-4pm. "Andreas Nottebohm: Raw Metal Paintings," works made using metal sheets and a power sander. Through April 15.
Giorgi Gallery 2911 Claremont, Berk; (510) 848-1228. Wed-Sun, 11am-6pm. Japanese prints by Iwao Akiyama, Arie Furumoto, Hideo Hagiwara, Takahiko Hayashi, and Tanaka Ryohei; sculptures by Elizabeth Dante and Philip Schurman (reception Sat/12, 4-8pm). Through May 4.
Institute of Mosaic Art 3001 Chapman, Oakl; (510) 437-9899. Call for hours. "Journey to Center: Mosaics from the Mind's Eye," group show of mandalas. Through Tues/15.
Mills College Art Museum 5000 MacArthur Blvd, Oakl; (510) 430-2164. Tues, Thurs-Sat, 11am-4pm; Wed, 11am-7:30pm; Sun, noon-4pm. "Antithesis," 2008 senior thesis exhibition group show. Through April 20.
Osher Marin Jewish Community Center 200 N San Pedro, San Rafael; 444-8000. Call for hours. "Multiply by Six Million," photographs by Evvy Eisen. Through April 20.
San Marco Gallery Dominican University of California, Alemany Library, 50 Acacia, San Rafael; 485-3251. Mon-Thurs, 8am-10:30pm; Fri, 8am-5pm; Sat, 9am-5pm; Sun, 2-10:30pm. "Senior Thesis Show, First Exhibit," works by Allison Bennetts, Ryan J.G. Dunn, and Christina Vaughn. Through Sat/12.
Togonon Gallery 77 Geary, second floor; 398-5572. Tues-Sat, 11am-5:30pm. "Cautionary Tales: The Art of Jane Catlin," paintings and drawings; "Each Sun," photographs by Hiroyo Kaneko and Chris McCaw. Through Sat/12. SFBG

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stage

Jant-Bi and Urban Bush Women threaten to melt the roof of Yerba Buena Center for the Arts Theater with their incendiary collaboration.



Super *Scales*

African-grounded dance dazzles

By Rita Felciano
> a&eletters@sfbg.com

The words were sometimes garbled, but the body's language was not. *Les Écailles de la Mémoire (The Scales of Memory)*, a fiery collaboration between Senegal's all-male Jant-Bi and Brooklyn's Urban Bush Women, shouted, chanted, and danced about anger, pain, and love, always with an Africa-grounded sensibility.

It's more than slightly ironic that the men of Jant-Bi are more familiar to Bay Area audiences than the all-female Urban Bush Women, who have uncovered African American cultural traditions for more than 20 years. Jant-Bi last appeared in San Francisco in 2005 with *Fagalaa,* a response to genocide. The Bush Women have not been seen here since 1990, when their *Praise House* illuminated a failed festival event.

The English title of Jant-Bi's and Urban Bush Women's gorgeously complex investigation of what people carry in their DNA is apt. *Scales of Memory* strips away the layers of hardness that have grown around racial pain. But it also measures, evaluates, and ultimately honors that reality. "I accept," the piece's 14 dancers announce at the end.

The colonizing of Africa and the history of Africans in this country provide the base for *Scales of Memory*'s complex exploration of subjugation and survival. The piece is brilliantly supported by Fabrice Bouillon-Laforet's mixed score, which draws upon urban, natural, and musical compositions from various sources. The sounds enhanced Germaine Acogny and Jawole Willa Jo Zollar's choreography, which is rooted in specifics but open to the world.

Scales of Memory began with the ensemble divided into small groups, each staring silently at the audience. One by one, the dancers stepped forward to shout out generations of ancestry. Though there was no overt textual narrative, the images evoked stories of communities destroyed and resurrected. The solos and ensemble dances hammered their way into our consciousness; they also drew us in with the strength — and humor — of their realization.

Both groups feature extraordinary performers who speak with an African-based dance language but use it in contemporary, individualistic ways. When the men strolled across the stage in unison, they could have stepped out of a Gene Kelly movie. But when they threw themselves into knees-to-the-sky leaps, it became clear that the ancestral ground beneath their feet was composed of clay, not concrete. The women's big-hipped acknowledgment that they've got back — a Bush Women trademark — had a jazzy urban sass to it. Throughout, the dancers exuded power and self-confidence.

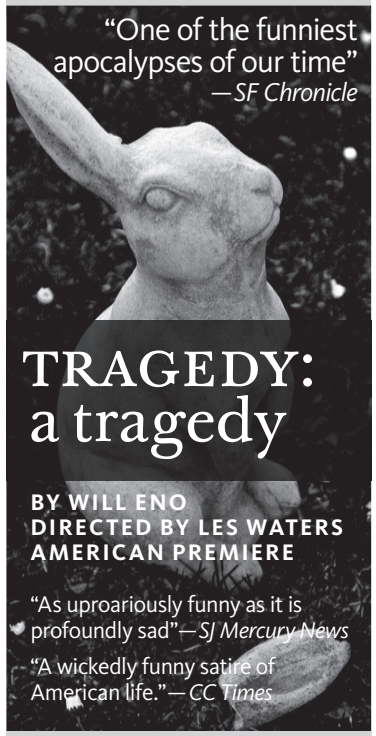
Nora Chipaumire, now Urban's primary dancer, served as a bridge-building priestess figure. When she stepped forth, at first in a white ceremonial gown, she seemed to contain the levels of history and experience within *Scales*. But all the dancers embodied the pain of enslavement in a way that made it raw, visceral, and present. They put it on stage without any comment.

The men's red T-shirts became gags and face-covering hoods. Seemingly exuberant male dancers became unbearable to watch once it became clear that their hands were tied behind their backs and an invisible force was beating them into dancing. The performers spread individual expressions of rage and anguish across the stage. They called up the suffering of Africa's diaspora, then dragged themselves back into a life-giving, body-to-body circle dance similar to the one at *Scales*' beginning.

A mourner's bench in a slave-auction scene — a seat reserved for sinners in African American church tradition — became an auction block that stirred up old shame. Chipaumire and her male partner sat on the bench and stroked their own heads. They called up body memories of the degrading examinations of physical fitness that determined a slave's price. But the prop then transformed into one element of a gathering place. Men and women on facing benches jabbered at each other in a scene of pure comedy, one that recalls the memorable finale of Alvin Ailey's *Revelations* (1960).

Strong solos balanced group sequences. Catherine Dénécy's "I Am Who I Am" was simultaneously an attack and a celebration. The modern "Dance Hall" segment offered another form of communal celebration: women preened to comments by an off-stage male voice during its delightful opening moments. Later, a voice-over presentation of a Rumi poem was too sappy. But the ensuing dances between couples were alternately hot and heavy or tender and shy, with a feisty Chipaumire letting her partner know exactly how far he was allowed to go. Restrained or not, *Scales of Memory*'s visceral heat just about melted the roof off the theater at Yerba Buena Center for the Arts. **SFBG**

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FIRSTLOOK

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Major support for A.C.T.'s new play productions has been provided by the Richard and Rhoda Goldman Fund.

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Company C



PHOTO OF MEMBERS OF COMPANY C BY MARTY SOHL

» PREVIEW Good things are happening in the East Bay. One is the Walnut Creek-based Company C, Charles Anderson's 14-member chamber ballet company. In the six short years of its existence, these dancers have created a respectable following. Anderson is a former New York City Ballet dancer whose family runs the well-established Contra Costa Ballet Centre. No doubt this helped the company initially, but today Company C draws good crowds — and not just of the family and friends variety. They take their programs all over the Bay Area and as far north as Santa Rosa and Mendocino. This weekend they take over Yerba Buena Center for the Arts with an ambitious quintet of works, including the world premiere of Twyla Tharp's duet *Armenia*, set to 10 folksongs from that region. Michael Smuin's 1997 darkly lush *Starshadows*, created for three couples and set to music by Maurice Ravel, pays tribute to the late choreographer. Former Paul Taylor dancer and now-choreographer David Grenke went to Tom Waits for inspiration for his duet, *Vespers* (1997). Artistic director Anderson's two works from 2007, *Bolero* and *Echoes of Innocence*, close the show. **(Rita Felciano)**

COMPANY C Sat/12, 8 p.m. and Sun/13, 2 p.m. Yerba Buena Center for the Arts, 701 Mission, SF. $20–$35. (415)978-2787, www.ybca.org

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 18, for information on how to submit items to the listings. For complete stage listings, including comedy and spoken word, go to sfbg.com.

THEATER

OPENING

Medea St. Boniface Theatre, 175 Golden Gate; 508-1808. $10-15. Opens Fri/11, 8pm. Runs Fri, 8pm; Sat-Sun, 2pm. Through April 20. RubberMatchSeriez performs Euripedes's revenge drama.
Medea Knows Best Exit Theatre, 155 Eddy; 673-3847, www.theexit.org. $12-20 sliding scale ($10 for previews). Previews Thurs/10-Fri/11, 8pm. Opens Sat/12, 8pm. Runs Thurs-Sat, 8pm. Through April 26. This year's DIVAfest presents The Nebunele Theatre Company from Seattle in a world premiere of an updated doo-wop musical version of the Greek tragedy.
Point Break Live! Xenodrome, 1320 Potrero; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. $25. Opens Fri/11, 8pm. Runs Fri, 8pm; Sat, 7:30 and 10pm. Through June 28. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze. See Picks, page 18.

BAY AREA

The Emperor's New Clothes Julia Morgan Center for the Arts. 2640 College, Berk. (925) 798-1300, www.activeartstheatre.org. $14-18. Opens Sat/12, 2pm. Runs Sat-Sun, 2pm. Through April 27. Active Arts Theatre for Young Audiences put on a musical version of the Hans Christian Andersen fairytale.
Foxfire Contra Costa Civic Theatre, 951 Pomona, El Cerrito; (510) 524-9132, www.ccct.org. $11-18. Opens Fri/11, 8pm. Fri-Sat, 8pm; Sun, 2pm. Through May 11. An Appalachian widow grapples with keeping her farm or selling it in Susan Cooper and Hume Cronyn's play.

ONGOING

American Bar and Last Call Stage Werx Theatre, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. $25. Thurs-Sat, 8pm. Through April 26. Harley Brown's Cafe presents a world premiere of two one-acts set in bars.
The Book of Liz Custom Stage, Off-Market Theaters, 965 Mission; 1-800-838-3006, www.custommade.org. $15-25. Extended run: Wed-Sat, 8pm. Through April 26. Four actors of Custom Made Theatre Company bring the many characters of David and Amy Sedaris's comedy to life in a rendition directed by Christopher Jenkins.
Comedy of Errors Buriel Clay Theatre, 762 Fulton; 762-2071, ext. 1, 1-800-838-3006, www.brownpapertickets.com. $20-25. Fri/11-Sat/12, 8pm; Sun/13, 3pm. The African American Shakespeare Company performs in William Shakespeare's comedy.
Coronado SF Playhouse, 533 Sutter; 677-9596, www.ticketweb.com. $20-38 ($65 opening night gala). Wed-Sat, 8pm (also Sat, 3pm). Through April 26. In Dennis Lehane's thriller, a girl and diamond go missing, a psychiatrist has an illicit affair with a patient, and a couple plot a murder.
Encore Judy New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $20-28. Fri/11-Sat/12, 8pm. Connie Champagne performs as Judy Garland.
» Fences Lorraine Hansberry Theatre, 620 Sutter; 474-8800, www.lhtsf.org. $22-36. Thurs-Sat, 8pm; Sun, 2pm. Through April 20. August Wilson reportedly called Lorraine Hansberry Theater one of the best interpreters of his work, and it's easy to see why in this graceful and powerful production of Wilson's 1987 Pulitzer Prize–winning drama about the life and family of garbage man Troy Maxson in 1950s Pittsburgh. (Avila) Read full review at www.sfbg.com.
Flaming Sin: London's Grand Guignol Hypnodrome, 575 Tenth St; 377-4202, 1-800-838-3006, www.thrillpeddlers.com, www.brownpapertickets.com. $20 ($69 for "shock box" seats). Fri-Sat, 8pm. Through May 3. The current production brings to life an early work of Noel Coward's, *The Better Half*, written for the Grand Guignol of London in 1921 and then swiftly buried by Lord Chamberlain, who did not approve of the "loose" morals depicted in this short, sexy one-act. After that little joy ride, André de Lorde and Alfred Binet's thoroughly eerie *Old Women* traps you in a deep freeze. The post-show skits and film clips range from the kinky to creepy — especially when the lights go all the way out. (Giattina) Read full review at www.sfbg.com.
The Government Inspector American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. $14-82. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. No matinee April 9. Through April 20. American Conservatory Theater's opening to *The Government Inspector* — a mute flurry of activity to the strains of a boisterous concerto — briefly recalls the balletic presentation of *The Overcoat*, the last work by Nikolai Gogol to grace the Geary's stage. But what strength there is in this piece (which, unlike *The Overcoat*, Gogol actually wrote for the stage) comes from the expert delivery of pungent comic dialogue, vividly updated in Alistair Beaton's 2005 translation-adaptation. To this end, artistic director Carey Perloff has assembled a dream cast of local comedic acting talent, headed up by Broadway vet Graham Beckel as the mayor of a small town of petty officials whose fear of an impending visit by a government poohbah has them mistakenly wining, dining, and shamelessly bribing a penniless sybarite (Gregory Wallace) just passing through. Costumes, makeup, and scenic design, meanwhile, do equal justice to the broad humor. But beyond admiring the deft performances and savoring the juicy turns of phrase and ripe insults bandied about, the play's lack of suspense or intrigue (its send-up of official corruption is "topical" only in the most general, benign, and banal degree) means that attention begins to flag early. (Avila)
hotshot Mama Calizo's Voice Factory, 1519 Mission; 1-800-838-3006, www.guerrillarep.org. $10-15. Thurs-Sat, 8pm. Through April 26. Three San Franciscan men share a common bond of crystal meth addiction in the world premiere of Terrence Beswick's play performed by Guerilla Rep.
LUV Actors Theatre of SF, 855 Bush; 345-1287, www.actorstheatresf.org. $10-30. Extended run: Wed-Sat, 8pm. Through May 3. The action gets silly in Murray Schisgal's absurd comedy about three associates in the throes of existential despair.
The Maids SF Playhouse, 533 Sutter; www.ticketweb.com. $17-22 (half-price on preview night). Wed-Sat, 8pm; Sun, 2pm. Through April 26. Tom Bentley directs dudes Scott Nordquist and Lewis Heathcote in Jean Genet's class-conscious play about two sisters/lovers/servants.
Manners and Civility Boxcar Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. $12-24 sliding scale. Thurs-Sat, 8pm. Through April 12. Boxcar Theatre premieres Nick A. Olivero's one-act thriller and stages it with two other shorts.
Monkey Room Magic Theatre, Fort Mason Center, bldg D, Marina and Buchanan; 441-8822, www.magictheatre.org. $20-45. Previews Wed/9-Fri/11, 8pm. Sat/12, 8pm. Runs Wed-Sat, 8pm; Sun, 2:30 and 7pm. Through May 4. In Kevin Fisher's new play, a researcher goes to great lengths to find a vaccine for HIV before her funding runs out.
The Pandora Experiment EXIT Stage Left, 156 Eddy; 673-3847, www.theexit.org. $12-20. Fri/11-Sat/12, 8pm. Remounting last summer's show for the second time, writer-performer Christian Cagigal moves his evening of theater magic — or is it magic theater? — to a larger stage set with the homey detritus of what seems a vaguely spooky den. (Avila) Read full review at www.sfbg.com.
Rapunzel New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $10-15. Sat-Sun, 2pm (also Sat, 4pm). Through April 20. Max Bush adapts the Brothers Grimm fairy tale.
Riches Phoenix Theatre, 414 Mason; 239-4928, www.tripleshotproductions.org, www.phoenixtheatresf.org. $20. Thurs-Sat, 8pm; Sun, 2pm. Through April 26. For their first production, Triple Shot performs in Lee Blessing's play about a marriage gone wrong.
Strange Travel Suggestions Marsh Studio Theater, 1074 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. $15-35 sliding scale. Thurs-Sat, 8pm. Through April 26. Jeff Greenwald spins tales from his travels abroad.
The Student Gypsy Eureka Theatre, 215 Jackson; 255-8207. $22-38. Thurs/10-Fri/11, 8pm; Sat/12, 6pm; Sun/13, 3pm. The 42nd Street Moon players perform Rick Besoyan's musical about a young girl abducted by a band of gypsies.
Thrill Me: the Loeb Story New Conservatory Theatre Center, Walker Theatre, 25 Van Ness; 861-8972, www.nctcsf.org. $22-40. Wed-Sat, 8pm; Sun, 2pm. Through May 4. Stephen

Dolginoff bases his play on the true story of two young Chicago law students who became known as the "thrill killers" in 1924.
Tings Dey Happen Marsh, 1062 Valencia; 826-575, 1-800-838-3006, www.themarsh.org, www.brownpapertickets.com. $15-35. Thurs-Fri, 8pm; Sat, 8:30pm. Through April 19. Working with director and veteran solo performer Charlie Varon, Dan Hoyle remounts his powerfully etched human-scale impression of the scope of oil politics in Nigeria as he discovered it during a 10-month trip in 2005 as a Fulbright scholar. Without benefit of costume or scenery and with merely an atmospheric sound design (courtesy of David Hines) and some key lighting shifts (done by Patti Meyer), Hoyle plays more than 20 characters based on people he met and interviewed. Affecting the pidgin English that is the lingua franca of Nigeria and smoothly transitioning through various postures and demeanors, Hoyle re-creates his reception as a white American sore thumb. We travel with him widely, from stops at the United States embassy and local bars frequented by expat oil workers to the territory of dozens of militia groups at war with the state and one another for the liberation of the delta and a share of the oil money. There's a certain admirable audacity in Hoyle's Nigeria project, not just in his fearless reconnaissance of deeply troubled waters but in his willingness to boldly assume the voices and personae of ordinary Nigerians, to step inside their perspectives and encourage his American audiences to follow. The play's two hours could stand trimming and focusing. Nevertheless, Hoyle's work brings a burgeoning talent to a still woefully neglected subject that is both absorbing in its dramatic complexity and urgent in its political import. (Avila)
Twilight Zone V-The Plays Dark Room Theater, 2263 Mission; 401-7987, www.darkroomsf.com, www.brownpapertickets.com. $15. Fri-Sat, 8pm; Sun, 3pm. Through April 20. Impossible Productions returns to the fifth dimension.

BAY AREA

Caroline, or Change Mountain View Center for the Performing Arts, 500 Castro; (650) 903-6000, www.theatreworks.org. $25-61. Tues-Wed, 7:30pm; Thurs-Sat, 8pm; Sun, 7pm. Additional shows April 12 and 19, 8pm. Matinees April 13 and 16, 2pm. Through April 27. TheatreWorks performs Tony Kushner's blues, gospel, and Motown musical about an African American woman working as a maid in the South during the '60s.
Future Me Berkeley City Club, 2315 Durant, Berk; (510) 436-5085, www.theatrefirst.com. $23-28 ($10 for previews). Thurs-Sat, 8pm; Sun, 3pm. Through May 4. TheatreFirst presents the US premiere of Stephen Brown's play about forgiveness and second chances.
Mrs. Warren's Profession The Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, ext. 303, www.shotgunplayers.org. $22-25. Thurs-Sat, 8pm; Sun, 5pm. What is a human being worth, and who is best qualified to determine the currency? In Shotgun Theatre's production of *Mrs. Warren's Profession*, the question of worth hovers on the fringe of each polite (and not-so-polite) conversation between mother and daughter, businessman and businesswoman, worldly madame and feckless youth. Of course it is a matter upon which none of the characters can agree. Is it the physical manifestations of hard, cold cash, the merit imbued by a good name and the accompanying social position, or accruement of self-worth through integrity and hard work? Brusquely awkward Vivie (Emily Jordan) isolates herself from friends, fiancé, and family for reasons of moral certitude, while her "born vulgarian" mother (a pitch-perfect Trish Mulholland) reminds her that everything and everyone she is turning away from have afforded her precisely the independence to do so. Though several of the actors deliver strong performances, overall the production focuses so much attention on fussy details (an overlong musical prelude, a projection screen of shifting skyscape, a revolving set) and on each character's bombastically delivered convictions that much of the original script's playfulness has been lost, and the audience is left only with a lingering sense of unease, whatever that's worth. (Gluckstern)
A Streetcar Named Desire Marin Theatre Company, 397 Miller, Mill Valley; 388-5208, www.marintheatre.org. $30-50. Tues and Thurs-Sat, 8pm; Wed, 7:30pm; Sun, 2 and 7:30pm. Additional matinee April 19, 2pm. Through April 20. Tennessee Williams characterizes the fall of Dixie through the relationship of a dysfunctional couple in this Pulitzer Prize–winning play first staged in 1947.
Tragedy: A tragedy Berkeley Repertory Theatre's Thurst Stage, 2025 Addison, Berk; (510) 647-2949, www.berkleyrep.org. $13.50-69. Wed/9, 7pm; Thurs/10-Sat/12, 8pm (also Sat, 2pm); Sun/13 2 and 7pm. Les Waters directs an American premiere of Will Eno's tragicomedy about your average, run-of-the-mill apocalypse. A title like *Tragedy: a tragedy* has, you might think, promises to keep. According to New York playwright Will Eno, whose previous works include 2004's *Thom Pain (based on nothing)*, tragedy will out, even in the tragedy business. Scattered over the Thrust Stage at the Berkeley Rep, where the play enjoys its sharp American premiere, stand three garrulous TV reporters. As the scene unfolds, it's clear this is a special news day, in fact one long day's journey into perpetual night. The sun is missing — overdue or something — and apparently not coming back. It's the kind of catastrophic event unfolding in real-time that musters all the energies, ego, and élan of the news professionals. It's what they train for: the unending crisis that calls for unending comment, a filibustering of fate. But Eno's very funny play - featuring an enjoyable, expert ensemble and deftly directed by Les Waters — is no political tract. It instead remains, like his babbling newscasters, precisely vague about everything — all the better in the play's case to sneak up on the sensation and insight hiding behind the minutely, fleetingly particular. Maybe tragedy, it suggests, is already tautology, since we're born into it, and every peaceful little moment that brushes us so lovingly also whispers demise. (Avila)
The Trojan Women Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. $40-50 ($28 for previews). Previews Wed/9, 8pm. Opens Thurs/10, 8pm. Runs Wed-Sat, 8pm; Sun, 2 and 7pm. Through May 11. Barbara Oliver, artistic director of the Aurora Theatre Company, reimagines the Greek classic starring Ellen McLaughlin, an early *Angels in America* Angel.
Wishful Drinking Berkeley Repertory Theatre, Roda Stage, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $27-69. Call for schedule. Extended run: Through Sat/12. Shortly after taking the stage, Carrie Fisher gets the ugly business about the gay Republican party operative who died in her bed of an overdose out of the way: "He didn't die in the saddle." Phew! But that is one of only a few indiscretions not attributed to the 51-year-old actress and author. Her tabloid life — from the exploits of her famous parents (Eddie Fisher and Debbie Reynolds), to her failed marriage with folk singer Paul Simon, to her well-documented stints in rehab and the loony bin — has left little to public imagination. Rest assured, Fisher reveals much that managed to elude the press — like what George Lucas had her wear under her Princess Leia gown — in a gossipy string of tales that begins with her birth and works in everything from Samuel Johnson references to pot jokes. Frequently, under Tony Taccone's direction, she pulls out audience members to help her demonstrate important matters, such as how the Leia buns don't flatter anyone. Quite orally fixated, she rarely speaks without simultaneously smoking, sipping on Diet Cokes, or snacking. All the while, she paces the living room set with a backdrop of a huge crooked window that doubles as a video screen into Fisher's past. It's hard to spot the point in this refreshingly unpreachy tell-all. What I learned is that Fisher is wickedly funny and undaunted to stand before all of us simply as herself. (Giattina)

DANCE

Company C Yerba Buena Center for the Arts, 701 Mission; 978-2787, www.ybca.org. $20-35. Sat, 8pm; Sun, 2pm. See pick box.
Double Vision Garage, 975 Howard; 885-4006, www.975howard.com. $10-20. Fri and Sun, 8pm. Dance, music, and video collide in this RAW (Resident Artists' Workshop) performance.
Janice Garrett and Dancers Yerba Buena Center for the Arts, 701 Mission; 978-2787, www.ybca.org. $25-32. Thurs-Sun, 8pm. The Del Sol String Quartet join the dance company on stage for a world premiere of *StringWreck*, which blurs the boundary between music and dance.
Wide Blue Yonder Dance Company Counterpulse, 1310 Mission; www.counterpulse.org, www.brownpapertickets.com. $15. Fri-Sat, 8pm. The aerial troupe addresses issues of homelessness, mental health, and aging in *Tender Ground*.

BAY AREA

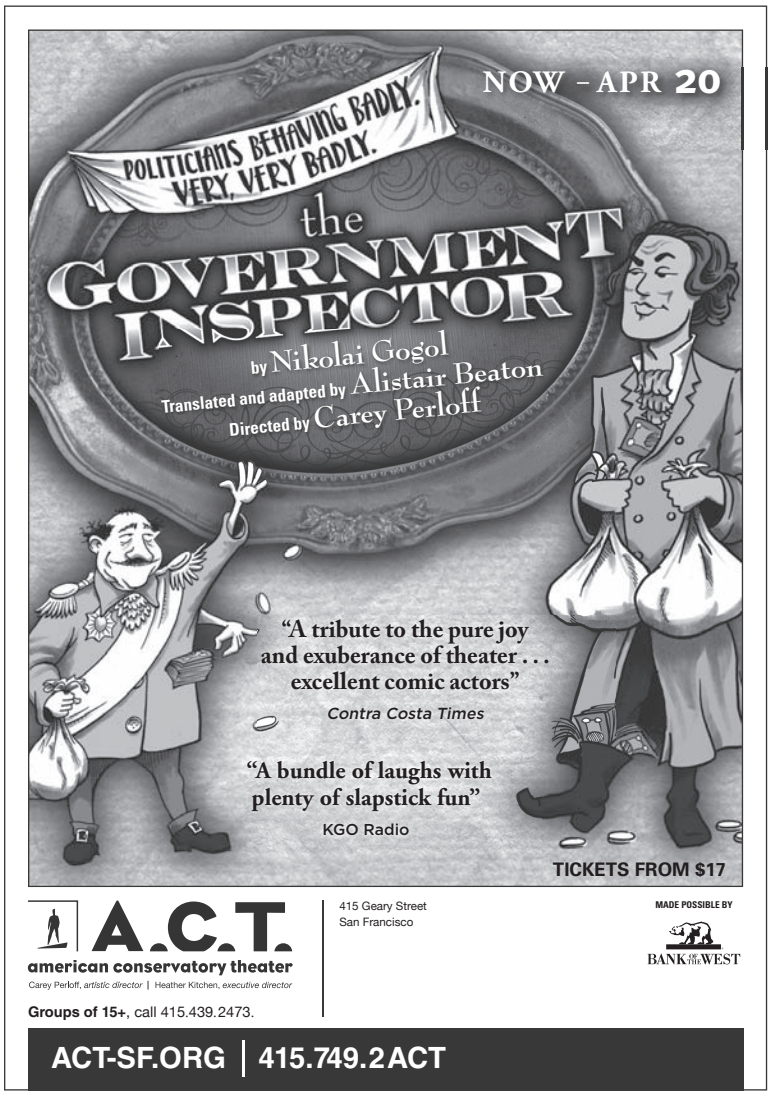
Oakland Ballet Oakland Paramount Theater, 2025 Broadway, Oakl; (510) 465-6400, www.paramounttheatre.com. $15-50. Sat, 2 and 8pm. The company performs Ronn Guidi's 1996 choreographed version of the Frances Hodgson Burnett story for children with live musical accompaniment from the Oakland East Bay Symphony.

PERFORMANCE

"Bare Bones Butoh 10" Studio 210, 3435 Cesar Chavez; 821-7124. Fri-Sat, 8pm. $5-20 sliding scale. The Butoh showcase of local and international performers this time features Christina Braun, Laurie Buenafe Krsmanovic, Deborah Butler, and many more.
"Bijou" Martuni's, 4 Valencia; 241-0205, www.dragatmartunis.com. $5. Sun, 7pm. Garza and Sra emcee an eclectic live cabaret showcase featuring Laurie Bushman, Michael Grove, Liliana Herrera, Soila Muñoz, and Dennis Sanchez singing in English and Spanish.
Brian Wetzel's "Side by Side: A Journey with Depression" Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $8-12 sliding scale. Wed, 7:30pm. Wetzel brings humor to depression in a solo show about his life.
"Bill Connolly Live!" Post Street Theatre, 450 Post, second floor; 771-6900, www.unionsquaretheatres.com. $40-55. Tues-Sat, 8pm. Through April 12. Against a mock-up brick wall strewn with hometown street signage and graffiti, comedian Billy Connolly stalks the stage of Post Street Theatre like a lanky longhaired anarchist, a good-natured reprobate, a rock star sans guitar, a gleeful shit-kicker of a senior citizen, and maybe even George Carlin's bastard Scottish twin, sometimes pausing beside a little center table, his hand hovering over a glass of Pellegrino with studious indecision as another uncontainable thought forces its way to the surface and goads him to the lip of the stage to peer forth at his enraptured audience (who are rightly ecstatic and a little wary) and shout a revelation, an invocation, an imprecation, or all three at once, only to bow his head and chuckle in genuine delight and wonder at the absurdity of the thing, not to mention his jokes at his expense, all of which only wins the crowd over even more, teased and cajoled and generally flattered as they are by the ultimately sweet disposition of this hilarious Scot. Even if you haven't had a pint or two before the show, it's a great evening that will leave you slightly winded and pleasantly inebriated. (Avila)
"Call Mr. Robeson" Exit Theatre on Taylor; 282-9246, www.tayoalukoandfriends.com. $15-20. Thurs, 8pm. Tayo Aluko plays the civil rights activist and singer, with accompaniment on piano by Michael Conliffe.
"Fourth Annual Cafe con Comedy" Dolores Park Cafe, 501 Dolores; 522-3737, www.doloresparkcafe.com. $7-15. Fri, 7:30pm. Ali Mafi, Julia Jackson, Gretchen Rootes, Carla Clayy, Lisa Geduldig, and Doug Ferrari perform.
"Gamelan X and Kaura" DNA Lounge, 375 11th St; 626-1409, www.dnalounge.com. $8-10. Thurs, 9pm. Aerialists, stilt walkers, and live painters join the world music show.
Fred Garbo Inflatable Theater Company Kanbar Hall, Jewish Community Center of San Francisco, 3200 California; 292-1233, www.jccsf.org. $15-20. Sun, 11am and 2pm. Creatures of all kinds become larger and puffier than in real life for this colorful show.
"LGCSF Does It Again" Theatre Rhinoceros, 2926 16th St.; 1-800-838-3006, www.lgcsf.org. $20. Fri and Sat, 8pm. The Lesbian/Gay Chorus of San Francisco performs a special benefit show featuring best-loved songs of the musical season under the direction of Stephanie Lynne Smith.
"Literary Death Match, Episode 8: A Poetic Poetry Beating (to the death)" Rickshaw Stop, 155 Fell; 861-2011, www.rickshawstop.com. $5. Wed, 7pm. Local literati, including LitQuake founder Jane Ganahl, judge poets Justin Chin, Rupert Estanislao, Victor Martinez, and Clive Matson in a fierce read-off.
"Marga's Funny Tuesdays" Harvey's, 500 Castro; www.myspace.com/margasfunny-tuesdays. Free (one drink minimum). Tues, 9pm. Through April 29. Marga Gomez hosts a gay comedy showcase in the Castro featuring this week West Hollywood's "Queers of Comedy."
Pocket Opera Legion of Honor, 34th Ave. and Lincoln; 972-8930, www.pocketopera.org. $20-37. Sat, 2pm. The local small and accessible opera company takes on Handel's *Xerxes*.
"The Purple Friday Show" Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. $5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.
San Francisco Conservatory of Music Opera Theater Cowell Theater, Fort Mason Center, Marina and Buchanan; 345-7575, www.sfcm.edu. $15-20. Thurs-Sat, 7:30pm; Sun, 2pm. The conservatory students perform Francesco Cavalli's *L'Egisto*.
San Francisco Girls Chorus 29th Season Gala: "Enchanted April" Palace Hotel, Two Montgomery; 392-4400, www.cityboxoffice.com. $25-400, Fri, 6:30pm. The benefit features cocktails, dinner, silent and live auctions, and a concert of music by Kodály, Debussy, Gershwin, Gilbert & Sullivan.
Shadow Circus Creature Theatre: Paranormal Investigators Fat City, 314 11th St.; 724-5395, www.shadowcircus.com. $10. Sat, 9pm. Uni and Her Ukelele perform with circus arts duo Sea Flux & Anastasia and New York Burlesque performer Dottie Lux.
"Talk Show Live" Purple Onion, 140 Columbus; 567-7488, www.talkshowsf.com. $18-20. Mon, 7pm. Kurt Bodden's guests this months are improv instructor Jim Cranna, online etiquette columnist Helena Echlin, and architect and author Susan Hershman.
"Theatreworks 2008 New Works Festival" Mountain View Center for the Performing Arts, second state, 500 Castro, Mountain View; (650) 903-6000, www.theatreworks.org. $75 for festival pass. This week: Sam Carnner's *Unlock'd* (Thurs, 7:30pm) and Joe DiPietro's *Creating Claire* (Sun, 7:30pm).
"T.N.T. Youth Arts Festival" Brava Theater Center, 2781 24th St., 285-1717, www.brava.org, www.sfmt.org. Free. Fri, 7pm; Sat, 3pm. The festival showcases the voices, words, and movements of 45 young adults.
"Writers with Drinks" Make Out Room, 3225 22nd St; www.writerswithdrinks.com. $3-5 sliding scale. Charlie Anders hosts an evening of readings and performances by Karen Joy Fowler, Peter F. Hamilton, Dayvid Figler, Elliot Fintushel, and Fran Varian.

BAY AREA

"One World One Dream" Zellerbach Hall, UC Berkeley Campus, Telegraph and Bancroft, Berk; (510) 642-9988, www.tickets.berkeley.edu. $20-40 (half-price for students). Tues, 8pm. Students from Beijing University perform an Olympic Spectacular theatrical event, including Chinese acrobatics from the second century B.C.E., Peking Opera techniques and costumes, and traditional and modern musical instruments.
"Porchlight" Jewish Community Center East Bay, 1414 Walnut, Berk; www.porchlightsf.com, www.jcceastbay.org. $8-12. Mon, 8pm. The storytelling series hosted by Beth Lisick makes its East Bay debut with Dayvid Figler, Rabbi Alan Lew, Emily Richmond, and Tiffany Schlain.
Target Teen One Acts Festival Berkeley Rep School of Theatre, Nevo Education Center, 2071 Addison, Berk; (510) 647-2974, www.berkeleyrep.org. $6-12. Fri-Sat, 8pm; Sun, 2pm. Through April 12. Local youth perform in shorts written and directed by other teens. SFBG



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San Francisco International Chocolate Salon

PREVIEW I grew up in an area with annual artichoke and garlic festivals, which were fun, but I could only eat one or two artichoke pies before I was a bored-as-hell 12-year-old with a full stomach. The San Francisco International Chocolate Salon, however, is something I can get behind. For $20 — about the cost of a decent small box of chocolates — attendees will be treated to an array of samples from dozens of the world's leading chocolatiers including Marti Chocolatt and Christopher Elbow, as well as tastes from classic chocolate makers like Scharffen Berger and Guittard.

The scheduled back-to-back presentations and demonstrations from chocolate connoisseurs will give plenty of time to rest the taste buds. The first event of the day is perhaps the oddest: local hair designer Fritz Clay of HairPlay apparently interpreted the meaning of a chocolate salon more literally than others — he'll be giving a 30-minute demonstration of chocolate-inspired hairstyles.

Later, Chocoholics will demonstrate full-body chocolate frosting, which would probably be a better fit within Good Vibrations's event calendar than this event. The company produces a wide variety of skin-applicable chocolate, including single-serving "Quickies" packages and edible tattoo kits. But this is an all ages event, so don't expect any bellow-the-belt chocolate frosting fun. For that, you'll want to pocket some samples for later.

The event continues until 6 p.m. with chocolate-inspired artwork, films, and cooking demos. Luckily, that leaves time for dinner — perhaps some mole negro? **(Alex Felsinger)**

SAN FRANCISCO INTERNATIONAL CHOCOLATE SALON Sun/13, 10 a.m.–6 p.m. $17.50–$20. Fort Mason Center, Bldg. A, Marina at Buchanan, SF (415) 441-3400. www.sfchocolatesalon.com

Events listings are compiled by Duncan Scott Davidson. See Picks, page 18, for information on how to submit items to the listings.

WEDNESDAY 9

"American Keywords: Marriage, Success, and Democracy" UC Berkeley, Toll Room, Alumni House, Bancroft at Telegraph, Berk; (510) 643-7413. Part of the Tanner Lecture series, this event teams up a UC Berkeley professor with a professor from the University of St. Andrews, to, I presume, deconstruct the hallowed — and hollowed — concepts of American culture. I am reminded of Animal Mother in Kubrick's *Full Metal Jacket* (1987): "Freedom? You'd better flush out your head, new guy. This isn't about freedom — this is a slaughter. If I'm gonna get my balls blown off for a word, my word is *poontang*."

THURSDAY 10

"The American Presidency in the Year 2008: Looking Back at the Bush Presidency" UC Berkeley, 155 Dwinelle Hall, Bancroft at Telegraph, Berk; (510) 642-4111. 7:30pm, free. This one may end up being a knock-down, drag-out fight: the chief strategist for the 2004 Bush campaign and a *National Review* writer are on the panel (representing the Dark Side of the Force), along with a Stanford professor and the bureau chief for the *Chicago Sun-Times* (perhaps, like Luke Skywalker, representing "our only hope"). Either that, or you'll see a bunch of people blowing smoke up the ass of an American dictator. Personally, the whole thing seems premature: we don't know if George W. will declare martial law in November and extend his rule indefinitely.

FRIDAY 11

West Portal Sidewalk Arts and Crafts Show West Portal between 15th Ave and Ulloa, SF; (415) 566-3500. 10am-5pm, free. Through Sun/13. West Portal is one of those classic SF neighborhoods that lies like a hidden jewel in the city. Not only does it have Old Krakow, perhaps the only Polish restaurant in the city — and a damned good one at that, but this year marks the 20th anniversary of their sidewalk arts and crafts show. Come down and check out everything from photography to ceramics to wearable art, then get a big plate of pierogi.

SATURDAY 12

West Portal Sidewalk Arts and Crafts Show West Portal between 15th Ave and Ulloa; 566-3500. 10am-5pm, free. Through Sun/13.

BAY AREA

Spring Fair California College of the Arts, Oakland Campus, 5212 Broadway, Oakl; www.cca.edu. 11am-3pm, free. This outdoor open house features live jazz and a sale of arts and crafts by CCA students, faculty, and alumni. The flier says "refreshments available," which usually means for a fee of some sort, damn it all anyway.

SUNDAY 13

Show and Tell: Your Monthly Art Fix Climate Theater, 285 Ninth St, SF; (415) 285-0830. 2-4pm, $3-5. This ongoing monthly event gives artists an opportunity to share their artwork — whether in-progress or completed — via slides or digital projection, while getting their fingers greasy with potluck delights. Not sure if it'll involve critiquing one another's work or just become a "your picture is so *pretty*" backslap fest.
West Portal Sidewalk Arts and Crafts Show West Portal between 15th Ave and Ulloa, SF; (415) 566-3500. 10am-5pm, free.

TUESDAY 15

"Understanding the Bin Ladens" Commonwealth Club, 595 Market, second floor, SF; (415) 597-6705. 6pm, $18. Pulitzer Prize–winning *New Yorker* writer Steve Coll, author of *Ghost Wars: The Secret History of the CIA, Afghanistan and Bin Laden, from the Soviet Invasion to September 10, 2001* (Penguin, 2004), gives you the down-low intel on the first family Saudi wealth, privilege, and, oh yeah — that one kid. Every family has its black sheep, huh? I'm waiting on the TV series: "One day this jihadi met this fellow, and they knew it was much more than a hunch ... that's the day we all became *The Bin Laden Bunch*." **SFBG**

After the ruins

SF's pasts and futures — and Chris Carlsson's *Nowtopia*

By Erick Lyle
› a&eletters@sfbg.com

ESSAY In a journal entry dated Dec. 27, 1835, from his 1840 book *Two Years before the Mast*, student-turned-seafarer Richard Henry Dana recorded his first impressions of the area we know as the City, while his ship, *The Alert,* traveled through the Golden Gate:

We passed directly under the high cliff on which the presidio is built ... from whence we could see large and beautifully wooded islands and the mouths of several small rivers ... hundreds of red deer, and [a] stag, with his high branching antlers, were bounding about, looking at us for a moment and then starting off ...

Dana arrived in the Bay Area after one era had ended and before another began. Until the coming of the Spaniards a generation earlier, some 10,000 people, members of around 40 separate tribes, lived between Big Sur and San Francisco, in the densest Native American population north of Mexico. Despite the existence among them of as many as 12 different languages, the people collectively referred to now as the Ohlone lived in relative peace for some 4,500 years.

On his first visit, Dana predicted that the Bay Area would be at the center of California's prosperity. When he returned more than 30 years later in 1868, he discovered that his hotel was built on landfill that had been dumped where *The Alert* first landed.

Then in middle age, Dana wrote, "The past was real. The present all about me was unreal." Making his way through the crowded streets where the new city he'd predicted was being built, he remarked, "[I] seemed to myself like one who moved in 'worlds not realized.'" Thus Dana became one of the first to articulate the peculiar San Franciscan combination of nostalgia for a lost past and despair over an unrealized future.

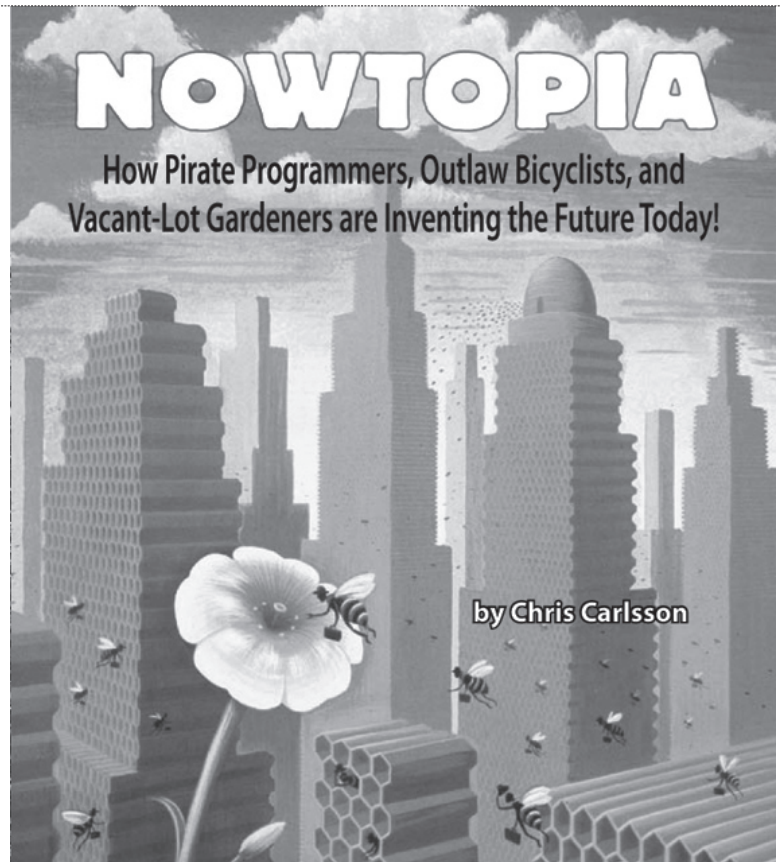
The past and future are always alive here. On his first visit, Dana wrote in his notebook about the great city to come. But like many residents of SF today, he slept on the cold, hard ground.

In George Stewart's 1949 science fiction classic *Earth Abides*, a mysterious disease has killed 99 percent of the Earth's population; the main character, Ish, roams the City and East Bay until he finds a wife. Stewart's book ends in a *Twilight Zone* scenario, as an old, feeble Ish — now the last living pre-plague American — watches in dismay while his illiterate offspring hunt and frolic like the Ohlone, wearing animal skins and fashioning arrowheads from bottle caps.

After a wildfire, Ish notices that a library has been spared. All the information is still in there, he thinks. "But available *to whom*?"

Perhaps the knowledge Ish once begged his children to learn can be found in 1970's *The Last Whole Earth Catalog*. Its 450-plus yellowing Road Atlas–size pages contain terse recommendations of publications about plant identification, organic gardens, windmills, vegetable dyes, edible mushrooms, goat husbandry, and childbirth, while also sharing the fundamentals of yoga, rock climbing, making music with computers, space colonization, and — of course! — the teachings of Buckminster Fuller.

The initial *Whole Earth Catalog* sought to reconcile Americans' love of nature and technology. In *Counterculture Green: The Whole Earth Catalog and American Environmentalism* (University Press of Kansas, 303 pages, $34.95), author Andrew Kirk credits its creator, Stewart Brand, with bringing a sense of optimism to environmentalism. A character in Tom Wolfe's 1968 *Electric Kool-Aid Acid Test*, Brand embodied the cultural intersection of acid and Apple at mid-1960s Stanford University. Kirk examines Brand's 1965 "America Needs Indians" festival, his three-day Trips Festival in 1966, and his time riding the bus as one of Ken Kesey's Merry Pranksters.



Counterculture Green correctly suggests that Brand's utopian lifestyle has a hold on our imagination. But Brand was a leader of the counterculture, not a revolutionary. He believed that the market economy, not political change, would usher in a better world. While today's market — at the behest of individuals — has started to demand renewable energy or sustainable growth, it also has brought us the SUV, suburban sprawl, and the highest fuel prices in history. Apple may empower the individual — or want consumers to believe it does — but at 29, Silicon Valley has the highest concentration of Superfund sites in the country.

Brand deserves credit for intuiting the peculiar "machine in the garden" Bay Area we live in today, a place perhaps more "California Über Alles" than utopian. It's far from the postmarket SF envisioned in Ernest Callenbach's 1975 novel *Ecotopia*, which is set in 1999, nearly 20 years after Northern California, Oregon, and Washington have seceded from the United States to form the titular nation. A colleague of Brand's, Callenbach bases his society on ideas from the *Whole Earth Catalog*, but for one major difference — Ecotopia comes into being not through the free market but through an environmental revolution. (I won't spoil it, but here's a hint: it starts in Bolinas!)

While Callenbach's future sometimes resembles a mixture of the Haight Street Fair and Critical Mass, there are twists. Ancient creeks have been unearthed, and on Market Street there is a "charming series of little falls, with water gurgling and splashing, and channels lined with rocks, trees, bamboos and ferns." Ecotopians have instituted a 20-hour work week that involves dismantling dystopian relics such as gas stations. There is a surplus of food produced close to home. Materials that do not decompose are no longer used. This new world is no wilderness — it reconciles civilization and nature. Yet perhaps its most radical idea is that humans can create a utopia without help from a plague, apocalyptic war, or earthquake.

The 1906 San Francisco earthquake leveled 4.7 square miles — or 508 city blocks. It destroyed 28,188 structures, including City Hall, the Hall of Justice, the Hall of Records, the County Jail, the Main Library, five police stations, and more than 40 schools. Yet strangely, many apocalyptic tomes — including recent ones such as the speculative nonfiction best-seller *The World Without Us* and the born-again Christian *Left Behind* series — are reluctant to imagine a totally destroyed San Francisco.

In contrast, Chris Carlsson's 2004 utopian novel, *After the Deluge* (Full Enjoyment Books, 288 page, $13.95), suggests the City is at its most charming when at least partially in ruins, like the old cities of Europe. In Carlsson's post-economic SF of 2157, rising sea levels from global warming submerge much of the Financial District, yet the City adapts by serving old skyscrapers — now converted into housing — with a network of canals.

After the Deluge's vision of reduced work, free bikes, and creeks unearthed from beneath streets borrows from Callenbach's *Ecotopia*. Yet Carlsson seems to have his most fun imagining a city transformed by ruins: take a subtle comment on the Federal Building at Seventh and Market streets. In Carlsson's map of SF circa 2157, the monstrosity that some call the Death Star is simply labeled "The Ruins."

Similarly, the photographs in *After the Ruins 1906 and 2006: Rephotographing the San Francisco Earthquake and Fire* (University of California Press, 134 pages, $24.95) appear to delight in the City's impermanence. Mark Klett presents famous images of the smoldering city in 1906 alongside carefully shot contemporary photographs from the same vantage points. Cleverly, these images are arranged in a manner that suggests the ruins aren't just the past but also an inevitable future.

The aftermaths of SF's earthquakes are often described in utopian terms, as if cracks in the landscape revealed the possibility of a better world. In *After the Ruins*, a 1906 quake survivor remembers cooperation not seen since the days of the Ohlone:

A spirit of good nature and helpfulness prevailed and cheerfulness was common. The old and feeble were tenderly aided. Food was voluntarily divided. No one richer, none poorer than his fellow man.

In an essay accompanying *After the Ruins*, Rebecca Solnit recollects the 1989 earthquake similarly:

The night of the quake, the liquor store across the street held a small barbecue ... I talked to the neighbors. I walked around and visited people. That night the powerless city lay for the first time in many years under a sky whose stars weren't drowned out by electric lights.

Greta Snider's classic early '90s punk and bike zine *Mudflap* tells of a utopia for bicyclists created by the 1989 Loma Prieta quake. Until torn down, a closed-off section of damaged Interstate 280 became a bike superhighway where one could ride above the City without fear of cars. Earthquakes are seen to have utopian potential in SF, because, like protests or Critical Mass, they stop traffic. In 1991, Gulf War protestors stormed the Bay Bridge, shutting down traffic on the span for the first time since the 1989 quake. Perhaps in tribute to the utopian possibilities of both events, William Gibson's 1993 book *Virtual Light* imagines a postquake-damaged Bay Bridge as a home for squatter shanties and black market stalls.

CONTINUES ON PAGE 56 ››

In Carlsson's map of SF circa 2157, the Federal Building is simply labeled "The Ruins."

Ruins CONT»

Carlsson's new nonfiction book, *Nowtopia* (AK Press, 288 pages, $18.95), explores new communities springing up in the margins of capitalist society. Subtitled *How Pirate Programmers, Outlaw Bicyclists, and Vacant-Lot Gardeners Are Inventing the Future Today,* it looks for seeds of post-economic utopia in places such as the SF Bike Kitchen and the Open Source software movement. According to Carlsson, these communities "manifest the efforts of humans to transcend their lives as wage-slaves. They embrace a culture that rejects the market, money, and business. Engaging in technology in creative and experimental ways, the Nowtopians are involved in a guerilla war over the direction of society."

A founder of Critical Mass, Carlsson praises the biofuels movement and bicycle culture for promoting self-sufficiency through tools. With its optimism and endorsement of technology, *Nowtopia* occasionally evokes the *Whole Earth Catalog.* Yet unlike Brand's tome, it focuses on class and how people perform work in today's society. Carlsson finds that in their yearning for community, people will gladly perform hours of unpaid labor on behalf of something they love that they believe betters the world.

Within today's SF, Carlsson cites Alemany Farm as an example of nowtopia. Volunteers took over an abandoned SF League of Urban Gardeners (SLUG} farm next to the Alemany Projects, farming it for several years before the City gave them official permission. "Instead of traditional political forms like unions or parties, people are coming together in practical projects," Carlsson writes. "They aren't waiting for an institutional change from on-high, but are getting on with building the new world in the shell of the old."

Ironically, the only literature that truly envisions the complete destruction of large areas of the City are the postwar plans of the San Francisco Redevelopment Agency. In 1956, it began the first of two projects in the Fillmore, slashing the neighborhood in two with a widened Geary Boulevard and demolishing over 60 square blocks of housing. Some 17,500 African American and Japanese American people saw their homes bulldozed.

With their dreams of "urban renewal," the heads of SF-based corporate giants such as Standard Oil, Bechtel, Del Monte, Southern Pacific, Wells Fargo, and Bank of America reimagined the City as a utopia for big business. The language of a Wells Fargo report from the '60s evokes the notebooks of Dana: "Geographically, San Francisco is a natural gateway for this country's ocean-going and airborne commerce with the Pacific area nations." Likewise, *Prologue for Action,* a 1966 report from the San Francisco Planning and Urban Renewal Association, might have been written by dystopian visionary Philip K. Dick:

> *If SF decides to compete effectively with other cities for new "clean" industries and new corporate power, its population will move closer to "standard White Anglo-Saxon Protestant" characteristics. As automation increases the need for unskilled labor will decrease.... The population will tend to range from lower middle-class through upper-class.... Selection of a population's composition might be undemocratic. Influence on it, however, is legal and desirable.*

This dream of turning San Francisco into a perfect world for business required that much of the existing city be destroyed. First, the colorful Produce District along the waterfront was removed in 1959, its warmth and human buzz replaced by the four identical modern hulks of the Embarcadero Center. Beginning in 1966, some 87 acres of land south of Market — including 4,000 housing units — were bulldozed to make way for office blocks, luxury hotels, and the Moscone Center.

The dark logic of the Redevelopment Agency's plans are projected into the future in the profoundly bleak science fiction of Richard Paul Russo's Carlucci series from the '90s. Russo's books are set in a 21st-century SF entirely segregated by class and health. The Tenderloin is walled off into an area where drug-addicted and diseased residents kill each other or await death from AIDS or worse. Access to all neighborhoods is restricted and even the series' hero, stereotypical good cop Frank Carlucci, submits to a full body search in order to enter the Financial District because he lacks the necessary chip implant to be waved through checkpoints.

Russo's nightmares have their real side today, and many dreams found in *Ecotopia* and the *Whole Earth Catalog* — composting, recycling, widespread bicycling, urban gardening, free access to information via the Internet, Green building design — have also come to pass. (There is even a growing movement to unearth creeks like the Hayes River, which runs under City Hall.) Pat Murphy's 1989 novel, *The City Not Long After*, imagines these opposing visions of the city will continue even after a plague wipes out all but one-thousandth of SF's population. In Murphy's book, those still alive turn the City into a backdrop for elaborate art projects, weaving ribbon and lace from Macy's across downtown streets and painting the Golden Gate Bridge blue. This artists' utopia is threatened when an army of survivors from Sacramento marches into SF. But the last forces of America, unlike the dot-com invaders of the '90s, prove no match for the artists, who use direct action tactics and magic to rout Sacramento in an epic showdown at Civic Center Plaza.

In Carlsson's *After the Deluge*, several people enter a bar called New Spec's on Fulton Street. The walls are covered with old SF ephemera. One character explains to Eric, a newcomer, "Its all about nostalgia, a false nostalgia." Was the City a better place before the war, before the earthquakes, or before it was even the City? So many utopian visions of the future evoke a simpler past that one wonders if believing in one is the same as longing for the other. It's a question that would make sense, once again, to Philip K. Dick.

Perhaps no fiction about a future SF captures utopian yearning as well as Dick's decidedly dystopian works, because his stories, though full of futuristic gadgets, are really about the ways human characters relate to them. *Do Androids Dream of Electric Sheep?* (1968) is set in a radically depopulated postwar SF of 2021. The air is filled with radioactive dust and the streets are hauntingly empty as humans race to colonize Mars. Main character Rick Deckard is a bounty hunter assigned to "retire" humanlike androids, yet he's mostly concerned about his electric sheep. Because there are almost no animals left on Earth, owning a fake one helps a striver like Deckard keep up appearances.

In 1962's *The Man in the High Castle*, Dick imagines life in SF after the Nazis and Japanese have won World War II. Nostalgia haunts this story, too. Protagonist R. Childan makes his living selling rare prewar Americana to rich Japanese collectors. Not much has changed in this alternate SF, though. Market Street is still a place of "shooting galleries [and] cheap nightclubs with photos of middle-aged blondes holding their nipples between their wrinkled fingers and leering." While most utopian futures look to the past, Dick's dystopian futures are all eerily about the present.

So how does Mr. Childan deal with the pain of living in a world where Nazis have won the war? How else? "To inspire himself, he lit up a marijuana cigarette," Dick writes, "excellent Land-O-Smiles brand." **SFBG**

Erick Lyle is the editor of Scam *magazine. His book,* On the Lower Frequencies: A Secret History of the City, *is out now on Soft Skull Press.*

Those still alive weave ribbon from Macy's across Market Street and paint the Golden Gate Bridge blue.

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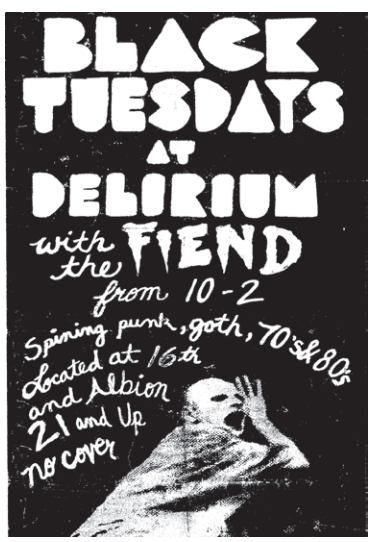
Pixel Vision blog: Erick Lyle talks with *Nowtopia* author Chris Carlsson, plus a look at some of the books in this article.

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In addition to an impressive bar selection, Alembic provides sophisticated food like pickled beets with goat cheese croquettes (center) for the Haight's young hipsters.
GUARDIAN PHOTOS BY RORY McNAMARA

Raising the bar

By Paul Reidinger
› paulr@sfbg.com

If Cheers had served good food instead of cheap beer and persiflage, Dr. Frasier Crane might never have fled to Seattle to start anew. Also, the place might have come to resemble the Alembic, a smallish installation along upper Haight that has been distilled from that nearby citadel of suds, Magnolia Pub and Brewery, now an institution. Unlike Cheers, the Alembic isn't in a basement; it occupies a storefront that was most recently home to Maroc. But, like its distant sitcom relation, it does have a bar scene that radiates human energy, not to mention a bar that looks the way a bar should: busy and used.

The bar is a spectacle, but it isn't there for show. The bottles arranged on the high wall shelves aren't all perfectly turned so the label faces outward, and they're not all in immaculate rows. This is because the bartenders are constantly reaching for them, then reaching for measuring cups, strainers, napkins, and glasses for the whipping up of various libations, from simple to complex. (There's wine too, and if you're a fat guy named Norm, you can even get a beer.) The action is blurring but precise, and Sam Malone probably wouldn't last five minutes under the strain. Like so many other food industry jobs, bartending is a game for the young.

Speaking of the young: there are tons of them at the Alembic, and not just behind the bar. The clientele has a modern Mission District look, yet the Mission, for all its cultural variety, has no street to match Haight Street, no comparable collection of goofballs, edge-dwellers, hustlers, dropouts, and misfits prowling the sidewalks, or just sitting on them. But that's outside, and inside ... well, out is out and in is in, as Kipling might have put it, and never (or at least hardly ever) the twain shall meet. Getting to the Alembic can be an excellent adventure, but once you're inside, you might as well be at 16th and Valencia streets.

Because the front of the small space is dominated by the shrine-like bar, it's possible to overlook the dining area toward the rear. Here people are eating food, and it's surprisingly sophisticated food — sophisticated for a bar, sophisticated for the Haight, which despite or because of its international reputation is a little short on interesting places to eat.

Let's say you were interested in a dish with truffles, for instance, and you could only look on Haight Street. You might try RNM, which is probably the best restaurant on either Lower or Upper Haight. But the Alembic has truffled dishes; one is the macaroni and cheese ($9), which carries the definite black-earth perfume of truffles as relayed through infused oil. The mac and cheese is also made with Gruyère (another discreet flash of toniness) and, we thought, a bit of bacon or pancetta for some meatiness. If the truffle is an incitement to class warfare, how clever to put its essence in dish that's the very picture of Middle American modesty.

Truffling the gnocchi ($9) might be riskier — the word is harder to pronounce, for one thing. But the truffle infusion goes nicely with the hedgehog mushrooms nestled next to the gnocchi pillows themselves, while splintered asparagus stalks bring some green and speak of spring.

The menu is notably vegetarian-friendly, even beyond the gnocchi. The kitchen performs discreet wonders with that revolting winter beauty, the beet, by turning both red and yellow examples into carpaccio ($6) and topping each slender, glistening, gelatinous coin with a dab of goat cheese and sprig of watercress. And let's give some extra credit for the presentation, which is on a slightly concave porcelain rectangle like those used for serving sushi rolls. (All the plates and platters are handsome, incidentally. Very unbarlike.)

Then there are the little snacks, or nibbles, among them slightly sweet nuts roasted with sage ($3) and a cone of excellent herbed frites ($5) spiked with lemongrass and accompanied by with a small tub of chipotle aioli. We found the nuts underpowered; they could have used some salt and maybe some chili heat to balance the sweetness. But the fries were svelte, crisp, and sublime.

They also went nicely with one of the menu's handful of meaty dishes: Moroccan-style sliders ($10), halves of a beautifully juicy, medium-rare lamb burger served on toast points, with harissa aioli, roasted peppers, and tapenade. The burger doesn't come with the fries, but you might think about having them together, in part because burgers cry out for fries, and if you're interested in a burger you're probably pretty hungry, and this burger isn't that big. A man in full dinner mode could easily eat three, and that would put the tab at a Manhattan-ish $30.

If that seems a little (or a lot) steep, you could go to Plan B: dessert. No one would ever mistake the Alembic for Sweet Inspiration, but the kitchen does manage to turn out some respectable confections. A strawberry beignet ($7), for example, turns out to be an actual freshly fried doughnut, complete with a tight hole in the middle, but the strawberry refers only to the pat of strawberry ice cream on top, which was a pretty pink but too sweet. Better balanced are the troika of s'mores ($7), with homemade marshmallow, lengths of fresh banana on top, and a chocolate hazelnut sauce slithering around the plate. The sauce is tasty but difficult to eat, since the s'mores themselves aren't very absorbent and have a way of disappearing in a single, gratifying bite. A smaller s'more need not be a lesser s'more. SFBG

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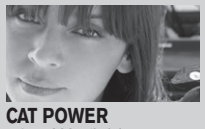
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4/12 Fillmore

XIU XIU
THAO WITH THE GET DOWN STAY DOWN
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ENON
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HANDSOME FURS
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CAT POWER
4/15 Warfield

MICHELLE SHOCKED
4/17 Swedish Hall

GHOSTLAND OBSERVATORY
4/17 Mezzanine

INSTANT MESSENGERS
4/17 Rickshaw Stop

RILO KILEY
4/17 The Concourse

GOSSIP
PANTHER
4/18 Bimbo's

PAPERCUTS
THE BOTTICELLIS
THE MANTLES
4/18 Cafe du Nord

THE MARKED MEN
4/19 Knockout

FORREST DAY
4/19 Red Devil Lounge

DIEGO'S UMBRELLA
4/19 Cafe du Nord

JAY-Z
MARY J. BLIGE
4/20 Oracle Arena

THE RACONTEURS
4/23 Bimbo's

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NO BUNNY
LITTLE CLAW
4/23 Hemlock Tavern

MIDNIGHT JUGGERNAUTS
4/23 Mezzanine

DEATH CAB FOR CUTIE
THE CAVE SINGERS
4/23 Fillmore

FUCK BUTTONS
4/23 Independent

THE VERVE
4/23 Warfield

HOT CHIP
4/24 Fillmore

VEIL VEIL VANISH
4/25 Knockout



CITAY
WOODEN SHJIPS
4/25 Cafe du Nord

KIMYA DAWSON
4/25 Herbst Theatre

CRASH NORMAL
NOTHER PEOPLE
4/25 Hemlock Tavern

THROW ME THE STATUE
4/26 Bottom of the Hill



LES SAVY FAV
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MINUS THE BEAR
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BLACK MOUNTAIN
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4/29 Mezzanine

AKRON/FAMILY
3/30 Rickshaw Stop

THE BREEDERS
4/30 Slim's

COLIN MELOY
4/30 Fillmore

HIGHTOWER
WALKEN
5/1 Cafe du Nord

ROGUE WAVE
5/3 Fillmore

LA TEENOS
DER SUBMARINE RACERS
5/4 Knockout

RUSH
5/4 Sleep Train



VETIVER
KELLEY STOLTZ
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Blenheim, as those of us who feel the occasional twitch upon the thread of Anglophilia will recall, is the ancestral home of the dukes of Marlborough as well as the birthplace of Sir Winston Churchill, a figure much admired by, though not at all resembling, *le* George W. Bush. Blenheim is also a type of apricot, and Blenheim apricots were indeed grown on the grounds of Blenheim Palace in the 19th century; in due course the fruit, taking its way ever westward, arrived in California. You can occasionally find Blenheims at farmers markets; in addition, if you like or even love jam, they can be found in the jam produced by welovejam.com (www.welovejam.com), a tiny San Francisco concern that until recently was making its entire production of apricot jam from the fruit of a single Blenheim tree in the Santa Clara valley.

The Blenheim, despite its grand pedigree, has recently fallen on parlous times. Its fruit is smaller and slower to ripen than other varieties of apricot and, in my experience, can have a greenish tinge when bought fresh. ("Let them ripen for three or four days," I was told when I bought some last year. I did, and several rotted, which was rather irritating at $4 per pound.) These delicate qualities, while redolent of Old World charm and languor, do suggest that the fruit is at least as well-served being made into jam as harvested, shipped, and sold fresh in our mechanized agricultural economy. As with canned tomatoes, the right sort of processing — *loving* processing — can show Blenheims at their best.

The duo behind WLJ, Eric Haeberli and Phineas Hoang, don't use the word "love" lightly. Their entire enterprise (whose roots are traceable to some impromptu jam-making in 2002) is about passion, not money, from the saving of a particular type of apricot to the packaging of everything they make (including barbecue sauce and superlative biscotti) in containers that are either recyclable or, in the case of their cellophane sacks, compostable.

At the moment, WLJ looks a little the way Recchiuti Confections did a few years ago: it's a tiny and unlikely freckle on the face of the food business. But (as the young Alfie so gloomily observed in *Annie Hall*) the universe is expanding, and WLJ's products (available through the Web site) could soon be coming to Bi-Rite — and from there, who knows? SFBG

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Chickens and cake

By L.E. Leone
› le_chicken_farmer@yahoo.com

CHEAP EATS I put the chocolate chip cookies in my purse and of course forgot about them. There were three, homemade and perfect, and the small plastic bag that they were in immediately entangled itself with feed store receipts, directions to junkyards, takeout menus from restaurants I've been meaning to eat at for 14 years, a barrette, some lipstick, and hand cream. The pills, pen, loose change, and wads of ones go without saying, I presume. And the sunflower seeds.

My chickens, who will go to their skillets believing that grass falls out of the sky, have more of a sweet tooth than I do. Which is saying something if you know anything at all about chickens. And especially if the thing you know is that they don't have teeth. That's why they need stones and grit, to churn around in their gizzards, like nickels in a purse, and grind up the wads of grass, grain, bugs, and birthday cake that make up their diet. And sunflower seeds.

Oh, and grass *does* fall out of the sky, by the way, if you are one of my chickens, and you live in the woods, and the floor of your woodsy world is redwood needles and dirt but you are lucky enough to have a caring and dedicated farmer whose time, in defiance of tens of thousands of years of human thinking on the subject, is *not* valuable. Meaning she will happily goat around every day in greener environs, on the "other side of the fence," pulling up grass and throwing it over to your side.

Long pause.

Even longer pause ...

As long a pause as you will let me get away with without losing you to your horoscope or the page with pictures of even sexier trannies than me.

Then: *birthday cake*?

Well, yeah, what were you expecting? Chocolate chip cookies? Didn't I tell you I forgot about them? And that they were perfect? Whereas the cake, on the other hand, was already leftover when it was left at my shack by some superheroes. And that was more than a week ago. And my birthday isn't until May. And I don't have a sweet tooth *or* a sweet gizzard.

Still, I would have eaten the whole, huge, three-quarters of a cake, instead of none of it, in the interest of having healthier chickens, and therefore healthier eggs, and therefore *being* healthier myself ... except that the superhero who made the cake, first time ever from scratch, insisted that it sucked.

If it doesn't taste good *or* have nutritional value, I'll still eat it, but not if it's cake. I'll leave it on the counter until it's almost moldy and then, at the risk of one day getting my head chopped off by chickens, I'll let *them* eat it. As the saying goes.

I set half of three-quarters of the homemade chocolate cake on the ground and watched them treat it the way any small group of women would. Chickens see one thing out of one eye, and something else out of the other. They looked and they looked, with adoration and with horror, and then finally one took a peck and ran away. Then came back. Then they all started doing that, eating, retreating, chattering. And then they didn't bother to retreat or chatter — they just chowed down.

I put the rest of the cake in their coop, closed them up with it, and went to the city, half-expecting to come home the next morning and find them not only dead, but dead on the ceiling instead of the floor.

As we speak I am inventing spaghetti-cue, lest anyone think me a slacker. There's a bag of cookie crumbs in my purse, a carton of post–expiration date milk in the fridge, and chickens in my yard, alive, well, and running. Like every day, they have left me a nest full of eggs, some smudged with chocolate frosting.

My new favorite restaurant is Robata Grill & Sushi in Mill Valley. Not that I ate there. They let me use their phone and ladies room when my engine popped en route to the city. One of the last four or five people without a cell phone *or* a reliable car, I stood outside on the corner, cold night, lamenting these facts and others, waiting for my rescue. The people on the other side of the windows seemed warm, happy, well-fed, and yeah, a little bit rich. I was wearing my sexiest skirt and my rabbit. Late for a gig. Probably looked, from the inside out, like a prostitute. New favorite restaurant. SFBG

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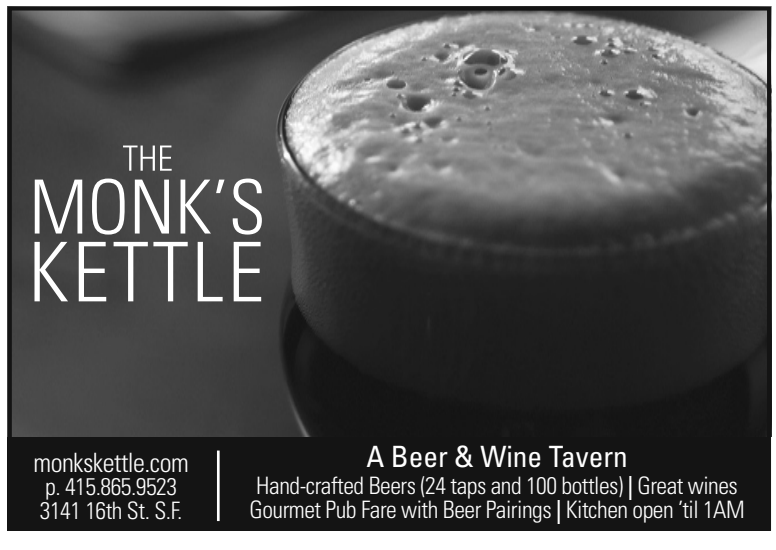
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film

Life is advertising. Or life is television. Or maybe life is a television ad. So it goes for the Americans in the big, bright, and intelligently vulgar films of Frank Tashlin, such as 1955's *Artists & Models* (left, featuring Dean Martin) and 1957's *Will Success Spoil Rock Hunter?* (center, with Jayne Mansfield and a pre-Felix Tony Randall). There's nothing like a burst of enforced spontaneity to free the spirit — at least until romantic conventions crash the party in *Chaos Theory* (right, starring Ryan Reynolds).



Bigger than life

In praise of the overabundant films of Frank Tashlin

By Max Goldberg
> a&eletters@sfbg.com

How would you define an improbable Tilt-A-Whirl Technicolor or Vistavision or Cinemascope view of American virtue and vice? Jean-Luc Godard's term for it was *Tashlinesque*. Watching the feverish films in the Pacific Film Archive's short Frank Tashlin retrospective, we see an artist pushing the outermost limits of cinematic realism, gorging 1950s America on its desire for bigger, better, and faster.

The Tashlinesque land of excess encompasses Jayne Mansfield's breasts, Kool Aid-red convertibles, and bubblegum teenagers. If there is a milk bottle in a Tashlin film, it will cream when a pin-up walks by. Ten-gallon hats spontaneously ejaculate oil. "The room temperature is changing, if you catch my cruder meaning," Mansfield coos in *Will Success Spoil Rock Hunter?* (1957), and we do, over and over again. Tashlin's America is a nation of alcoholics and dupes, softheaded nincompoops and sexpot cynics. France had Jacques Tati, and we had — and have — Tashlin.

Just as it did with other stateside pulp visionaries, it took the French to recognize Tashlin's genius. "There is not a difference in degree between *Hollywood or Bust* [1956] and *It Happened One Night* [1934]... but a difference of kind," Godard wrote in a 1957 assessment for *Cahiers du Cinéma*. There's a touch of cruelty (and a trace of the director's cartoon roots) in Tashlin's preference for physically excessive actors like Mansfield and Jerry Lewis, though the way he uses these figures to channel the distorting nature of American gluttony and naïveté is brutally effective.

It's not just the bodies that are inflated. The frame itself seems to be stretched over the course of these films, with camera angles and props used to accentuate the horizontality of the widescreen image. Just as Preston Sturges outdid his era of talky screwballs with dialogue-mad farces, Tashlin amplified '50s Hollywood's taste for grandiosity and crudeness to a pointedly unmanageable extreme. His self-aware movies give a sharp sense of the studio system in its death throes.

As satire, Tashlin's send-ups of ad men and agents are as prescient as they are unsparing. A typical Tashlin alarm is sounded when Dean Martin's character in *Artists & Models* (1955) announces at the outset that he moved to New York to make money in order to study art. In *Will Success Spoil Rock Hunter?*, Tony Randall's title character turns on the television to hear what the starlet Rita Marlowe (Mansfield) is saying to reporters on his front lawn — an apt commentary on the way technologies abstract reality and invade our privacy. The spin cycles continue to gain speed: the '90s were an especially prime slice of the Tashlinesque, what with a booming economy, celebrity sex tapes, and the Monica Lewinsky scandal. Cinematically speaking, Richard Kelly just tried his hand at Tashlinesque with *Southland Tales* (2006), though I can't help thinking the originator would have done better with the musical numbers.

Tashlin's burlesque is dexterous, but it doesn't hatch from any stable logic. Television is clearly the enemy, but the movies aren't much better. With every bathing beauty and each overripe burst of Technicolor, the director indulges and implicates our most blithering desires. (One feels like a child reaching out for a lollipop while watching Tashlin's films: when Godard famously quipped that there was no blood in his own 1965 *Pierrot le fou* but only red, he might have been quoting his American forebear.) If the plots nominally resolve themselves, the tone and visual style remain pitched between splendor and disgust.

"By exposing people to an endless stream of advertising, television taught them to take nothing at face value, to read everything ironically," Louis Menand recently wrote in the *New Yorker*. It was Tashlin who taught us to see this way. If there were any justice to art history, he would be in the pantheon of Pop Art, not just for his content, but also for his bold use of color and scale. But he of all people would have known that artistic success is on the same shaky ground as achievement in politics, entertainment, and business — same as it ever was. **SFBG**

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CHAOS THEORY: FUN, BUT NO DICE MAN

Though early paperback editions brandished a "Soon to Be a Major Motion Picture" tag, there's never been a movie of the 1971 cult novel *The Dice Man*. That's a pity, because this tale of a psychiatrist who ditches his too-orderly life — by beginning to roll dice to make decisions — is a screen natural. I bet screenwriter Daniel Taplitz has read the Luke Rhinehart (a.k.a. George Cockcroft) book. His and director Marcos Siega's *Chaos Theory* is a *Dice Man* update, softened and family values–sweetened for our counter-counterculture age. Ryan Reynolds plays Frank, a best-selling efficiency expert whose life derails in a marital meltdown. Pulling a 180, he decides "never to make a decision again" and to rely on random index-card suggestions instead. Streaking, bar fights, extramarital sex, no-hands motorcycle riding, and other vicarious freedoms ensue. Just when it hits its giddy comic stride, *Chaos Theory* retreats into conventional, sentimental terrain. Still, Frank's brief vacation from conformity might give some people ideas. (As *Dice Man* once did for me, when I embarked on an interstate hitchhiking trek.) And if Kerouac's *On the Road* (1957) might finally reach the screen after a half-century, there's hope for Rhinehart's book. In fact, Paramount claims a movie version is "in development." 'Course, they've been saying that for 30-plus years.
(Dennis Harvey)

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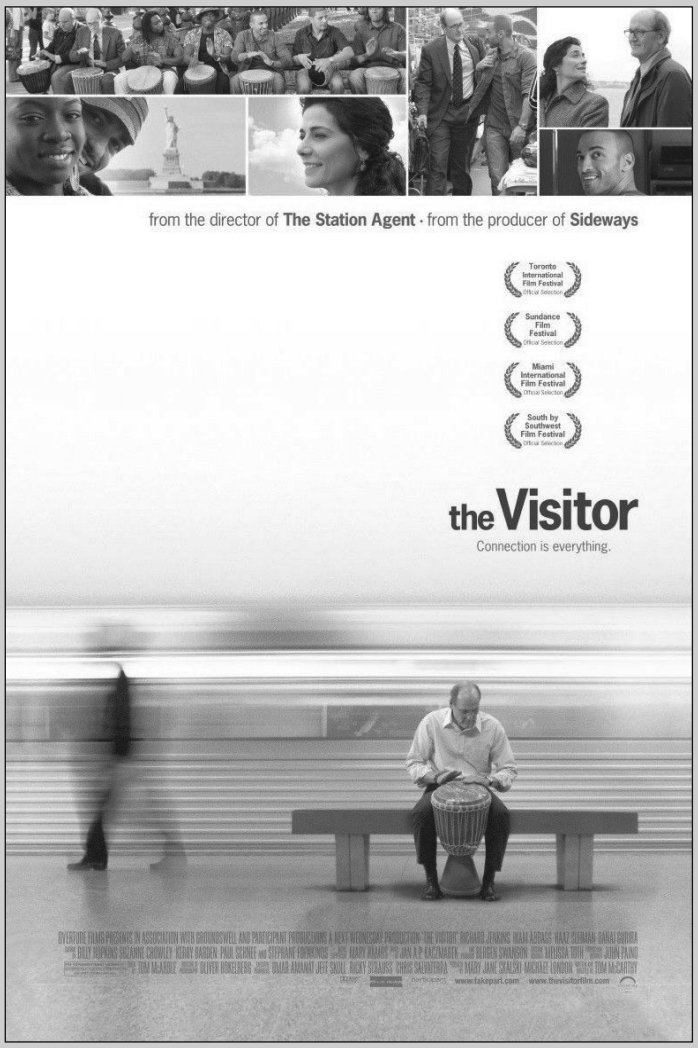
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3) *True or False: Clarkson also appeared in Jenkins' cable series.*

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the Visitor opens in theatres on Friday, April 18!

"No Borders, No Limits: 1960s Nikkatsu Action Cinema"



PREVIEW In 1960s Japan, Nikkatsu meant a new kind of action. Promotional materials for the studio even spelled "action" in *kataka-na*, the syllabary used for borrowed foreign words. Indeed, the studio's super-stylized films — only a smat-tering of which are showcased in this all too brief series presented by Yerba Buena Center for the Arts and Outcast Cinema — reflected many of the postwar period's cultural sea changes. Played by an exclusive line of marquee names including boyish rake Watari Tetsuya and the chipmunk-countenanced Joe Shishido, Nikkatsu's lone wolves and hit men hang out at rock and jazz clubs, drive hotwired foreign cars, get in brawls with white devil sailors, and possess the kind of smoldering cool that Elmore Leonard thinks he copyrighted. Similarly, directors such as Toshio Masuda, Takashi Nomura, and the better-known Suzuki Seijun developed a kinetic visual style that cribbed from Jean-Luc Godard, Sergio Leone, and Frank Tashlin in equal measure (Suzuki's extreme stylistic bravura eventually got him canned). It's the first two directors who merit closer looks. Nomura's awe-somely titled *A Colt Is My Passport* (1967) stars Shishido as a sniper on the lam, and its finale — both desolate and explosive — tops any spaghetti western's final showdown. Shishido makes another appearance in Masuda's *The Velvet Hustler* (1967), this time sporting a creepy Chaplin-stache. His quarry is Goro (Tetsuya), a Tokyo hit man and all around playboy who is forced to lay low in the international port city of Kobe after a botched job and becomes the city's slacker underworld kingpin. But even a poor little rich girl (the perfectly coy Ruriko Asaoka) from the capital can't hold Goro's fickle attentions for long. In Nikkatsu action, it's a man's world. Dames come and go, but these boys only have eyes (and silent tears) for their fallen brothers in crime. **(Matt Sussman)**

"NO BORDERS, NO LIMITS: 1960S NIKKATSU ACTION CINEMA" Thurs/10–Sun/13, $6–$8. See Rep Clock for schedule. Yerba Buena Center for the Arts, 701 Mission, SF. (415) 978-2787, www.ybca.org

Film listings are edited by Cheryl Eddy. Reviewers are Heidi Atwal, Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Jennique Mason. For rep house showtimes, see Rep Clock, page 70. For first-run showtimes, see Movie Clock at sfbg.com.

OPENING

Boarding Gate French S-M thriller starring Asia Argento (1:56) *Clay*.
Bonneville Bearing a passing resemblance to 1991's *Thelma and Louise*, *Bonneville* is a road chick flick. Jessica Lange, Kathy Bates and Joan Allen play three good friends (recently widowed Arvilla, naughty Margene, and reserved Carol, respectively) who jump into a 1966 Bonneville convertible — scarves, sunglasses and all — and drive from Pocatello, Idaho to Santa Barbara in order to deliver Arvilla's husband's ashes to the burial ground his daughter has prepared for him. Christopher N. Rowley's feature debut (based on writer Daniel D. Davis's first produced screenplay) is a conventional and entirely predictable genre film. That means the biggest pleasure one gets is from watching these grand actresses cruise through some breathtakingly beautiful Western landscapes. (1:33) *Presidio*. (Komodore)
Chaos Theory See "Fun, but No Dice Man," page 62. (1:26) *Embarcadero*.
College Kiddie idol Drake Bell stars in this campus comedy. (1:34).
Hollywood Chinese First-rank documentarian Arthur Dong's latest is a survey of Chinese and Chinese American imagery in mainstream US cinema. He draws commentary from a daz-zling array of interviewees, including old-school "exotics" Turhan Bey and Tsai Chin, erstwhile "yellowface" actors Christopher Lee and Luise Rainer, transitional-era figures like James Hong and James Shigeta, plus current, less-fettered talents Ang Lee, Wayne Wang, Justin Lin, and B.D. Wong. It's fun to hear Nancy Kwan and Joan Chen expressing slightly embarrassed but hey-a-girl's-gotta-eat sentiments about the more dragon-lady-ish roles they've accepted for lack of better offers. It's fascinating to hear about James B. Leong and Marion Wong, silent-era pioneers in independent Chinese American filmmaking whose efforts were sadly stonewalled by theatres and distributors. But in many ways the principal delight here is watching a parade of good-quality, original-aspect-ratio clips encompassing every-thing from *Broken Blossoms* (1919) to Charlie Chan movies, 1998's *Xiu Xiu* to 2002's *Better Luck Tomorrow*. (Strangely, Michael Cimino's *Year of the Dragon*, which incited community protests in 1985, is omitted.) Unlike prior docs indicting Hollywood's attitudes toward African Americans, gays, Arabs, etc., this one is surprisingly low on anger. Most participants philosophically, even bemusedly, view past stereotyping as cultural visibility that at least paved the way for more accurate depictions while keeping some talents employed, however unworthily. (1:29) *Grand Lake*, *Kabuki* (Harvey)
Irina Palm Plump, dowdy middle-aged widow Maggie's (Marianne Faithfull) only grandchild has a terminal illness, and the only remaining option is an experimental treatment in Australia. Sans skills or employment history, Maggie takes the only job offered her — giving handjobs through a glory hole at a strip club. Despite her revulsion (and arm motions that suggest more pot-scrubbing than pleasure-giving), she turns out to possess "the best right hand in London," and soon has 'em lining up outside the door for a few minutes with the unseen but presumably red-hot "Irina Palm." This concept might have provided a hilari-ous vehicle for, say, Julie Walters, Maggie Smith, or even (perhaps especially) the late Divine. No such luck, though. The gap-riddled script and Sam Garbarski's even worse direction treat Maggie's saga as straight-up Brit miserabilism meets inspi-rational uplift, as our heroine gets to show up the snooty, snoopy middle-class ladies (led by Jenny Agutter) who in real-world England wouldn't be her friends anyway. Faithfull has gotten praise

CONTINUES ON PAGE 66 ››

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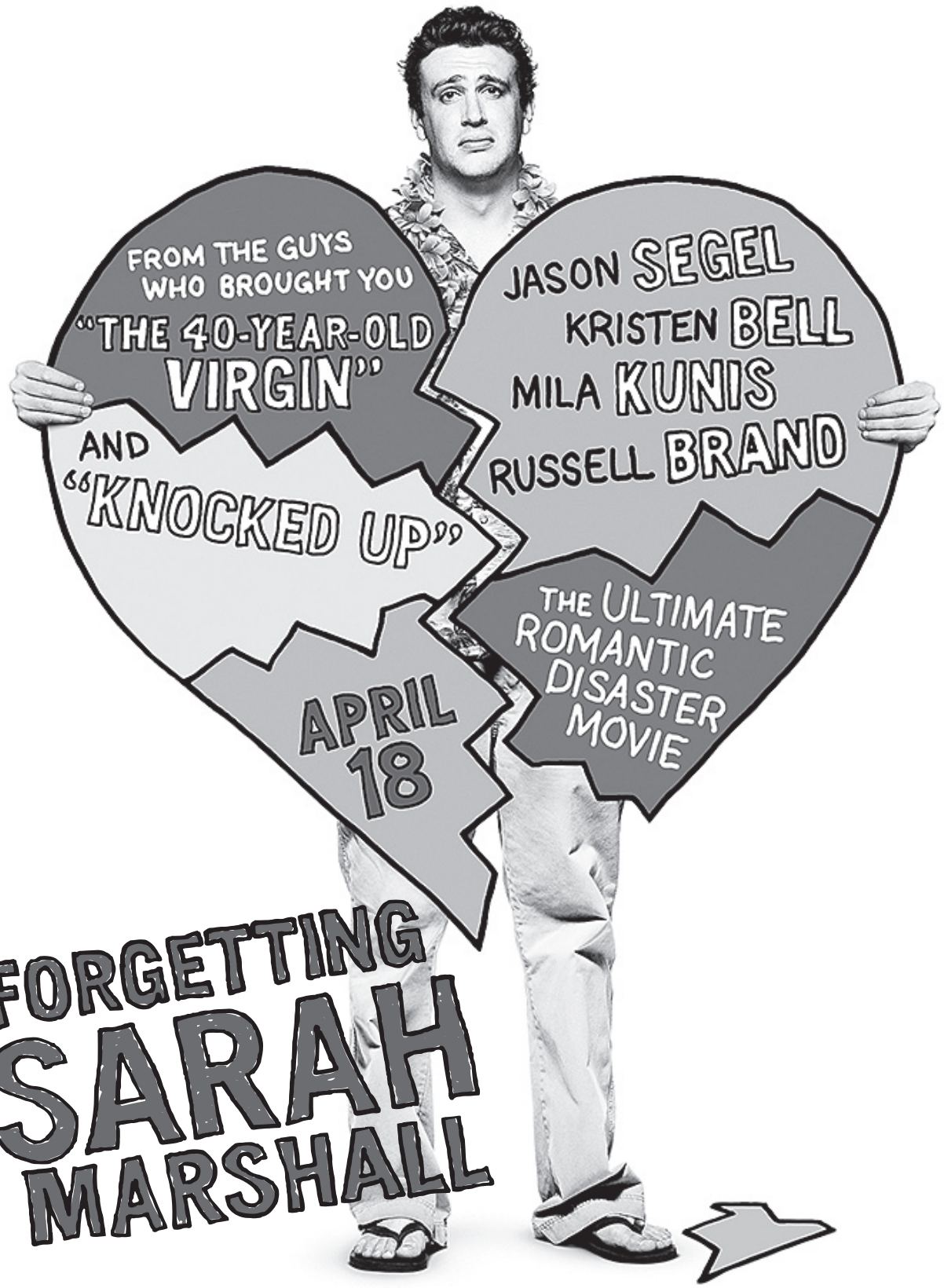
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CONT››

for drabbing down, but in truth she's just not much of an actress. (1:43) *Opera Plaza*, *Shattuck*, *Smith Rafael.* (Harvey)

My Brother Is an Only Child An Italian family epic directed by Daniele Luchetti. (1:48)

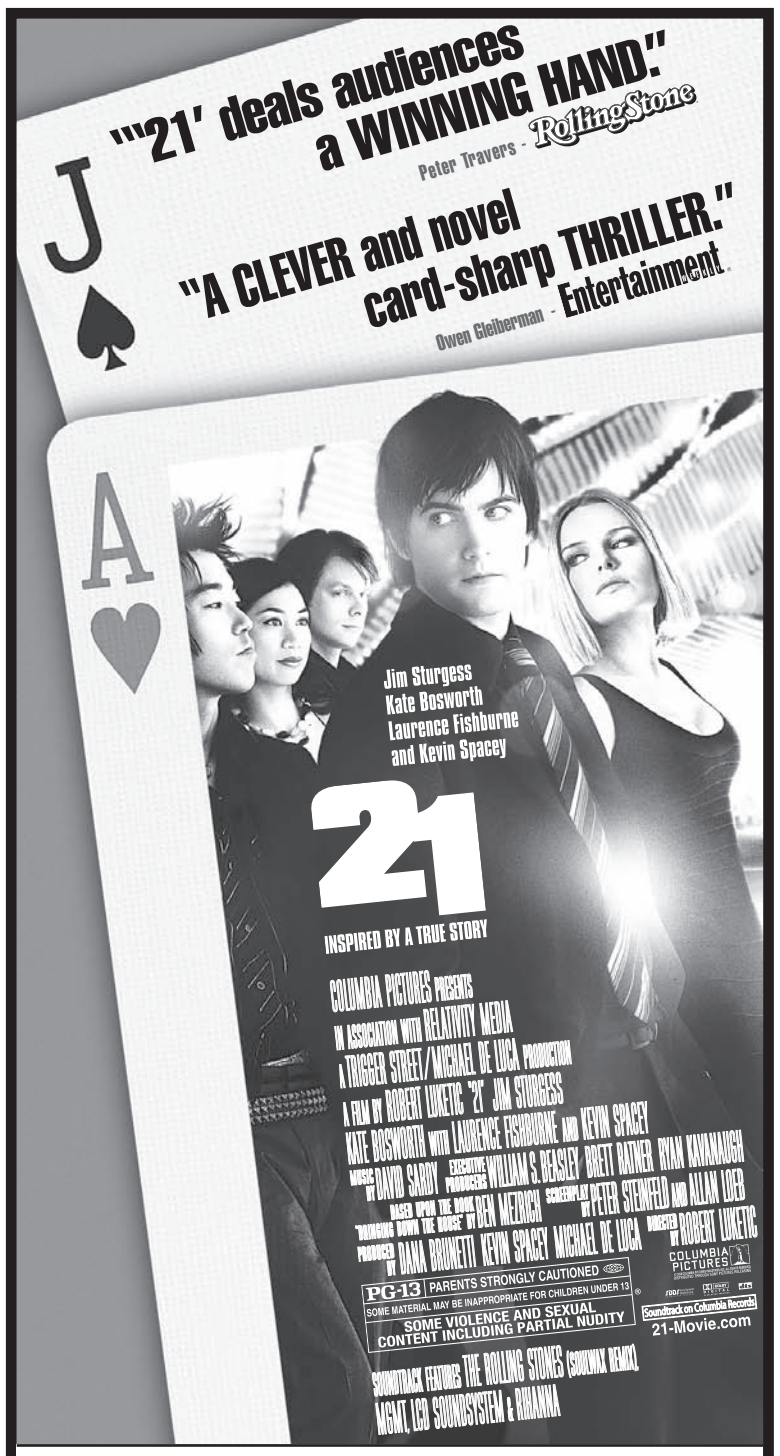
Never Forever At first, its purely business: as a last-resort response to her Korean American husband's infertility, Sophie (*The Departed*'s Vera Farmiga, sporting an ice-blonde do) lurks after a Korean immigrant (Jung-woo Ha) she spots at a fertility clinic. She pays him big bucks to have sex with her and possibly make a baby — thereby saving her husband (David L. McInnis) from depression and getting his intensely Christian family off their backs. Of course, things get complicated mighty fast. Farmiga is riveting in this deliberately quiet drama, a delicate exploration of doing the wrong thing for the right reasons — and grappling with the sudden realization that wrong and right are often not so easy to define. (1:41) *Kabuki.* (Eddy)

Prom Night Another horror remake. (1:28) *Shattuck*.

Refusenik A documentary about the international movement to free Soviet Jews (1:57) *Bridge*.

Smart People Cut from very much the same cloth as 2006's *Little Miss Sunshine* and 2005's *The Upside of Anger*, Noam Baumbach movies, and yada yada, this latest seriocomic "indie" dysfunctional-family demolition derby is watchable but lacks the edge or originality of similar, better recent exercises. Lawrence Westerhold (Dennis Quaid) is a grumpy, widowed English prof whose daughter Vanessa (Ellen Page) reluctantly runs his household, and whose son James (Ashton Holmes) is barely communicado. When Lawrence suffers a brought-it-on-himself accident, he's briefly hospitalized and considered at remote risk for brain damage — which under law means he can't drive for six months. This means he's forced to take in broke, homeless, in-trouble adoptive brother Chuck (Thomas Haden Church) as his temporary and highly unreliable chauffeur. Chuck manages to loosen the hypercontrolling mental screws on Young Republican Vanessa while Lawrence endeavors to soften his own crankypants





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STARTS FRIDAY, APRIL 11

demeanor to encourage the surprise romantic attentions from former student turned ER doc Janet Hartigan (Sarah Jessica Parker). Quaid has fun in a disheveled change-of-pace role, Page proves her smart-mouthed act isn't tired yet, and ever-valuable Haden Church is a major plus. Still, this first feature for both novelist-turned-scenarist Mark Jude Poirier and commercials director Noam Murro is basically decent cable fare with pricier-than-usual cast names. (1:33) *California*, *Piedmont*, *Presidio*. (Harvey)

Street Kings James Ellroy cowrote this tale of a conflicted LAPD cop played by — whoa! — Keanu Reeves. (1:47)

ONGOING

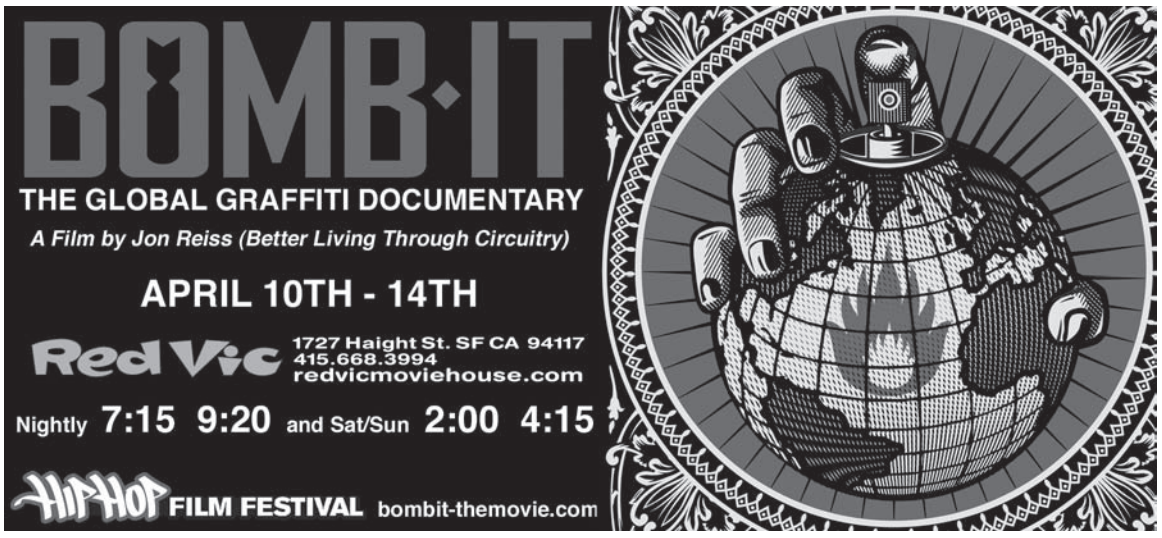
Bab'Aziz: The Prince Who Contemplated His Soul (1:36) *Lumiere*, *Shattuck*, *Smith Rafael*.
The Band's Visit (1:29) *Albany*, *Opera Plaza*.
The Bank Job (1:50) *Elmwood, Four Star, 1000 Van Ness, SF Centre.*
The Counterfeiters (1:38) *Embarcadero, Shattuck.*
Definitely, Maybe (2:07) *Elmwood, SF Centre.*
Dr. Seuss' Horton Hears a Who! (1:28) *Grand Lake, 1000 Van Ness*. (Atwal)
Drillbit Taylor (1:42) *SF Centre*. (Komodore)
The Duchess of Langeais (2:17) *Elmwood, Lumiere*. (Mason)
Flawless (1:45) *Embarcadero, Shattuck*. (Komodore)
In Bruges (1:47) *Elmwood, Four Star, Opera Plaza*. (Chun)

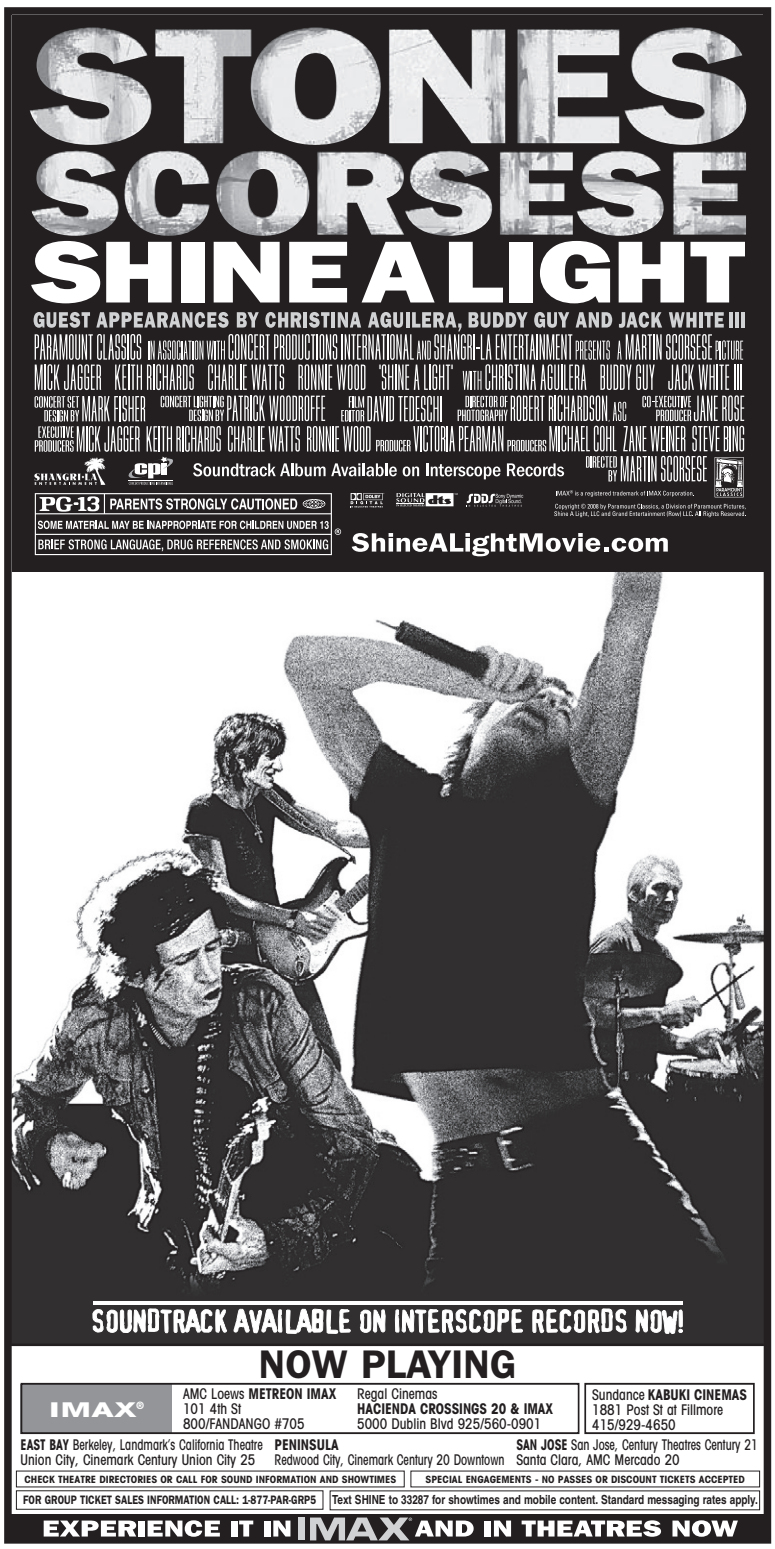
Leatherheads Following two terrific movies, this third feature proves George Clooney the director is fallible after all — though Clooney the movie star is in fine form. He's Dodge Connelly, aging leader of the Duluth Bulldogs. Back then, college football ball was king and the pro kind a threadbare mixture of amateur athletes, turnip-field venues, and rule-free antics. Dodge's team has disbanded when he hits on an idea that reassembles the crew and attracts hitherto-elusive huge crowds. The latter stems from Dodge's clever seduction — the mental kind — of celebrated Princeton quarterback and war hero Carter Rutherford (John Krasinski). Unfortunately, Carter also attracts attention — mental and otherwise — from ace reporter Lexi Littleton (Renée Zellweger), whose editor sends her to worm out the supposed lie of his WWI combat glory. Of course, smart-mouths Dodge and Lexi resist acknowledging they're made for each other. Clooney gives great Clark Gable, and even if Zellweger is no Claudette Colbert, she's OK here. But *Leatherheads*' lavish homage to 1930s screwball comedies is as tonally forced and stylistically phony as it is charming and funny. Clooney's skill on and behind camera is admirable, as well as his earnest desire to create a piece of big populist entertainment playable one or three generations ago. So blame the umpire: *Leatherheads*' 51 percent flattish v. 49 percent pretty-to-very-good content adds up to a respectable home-team loss. (1:54) *Grand Lake*, *1000 Van Ness*, *Orinda*, *Presidio*, *Shattuck*. (Harvey)

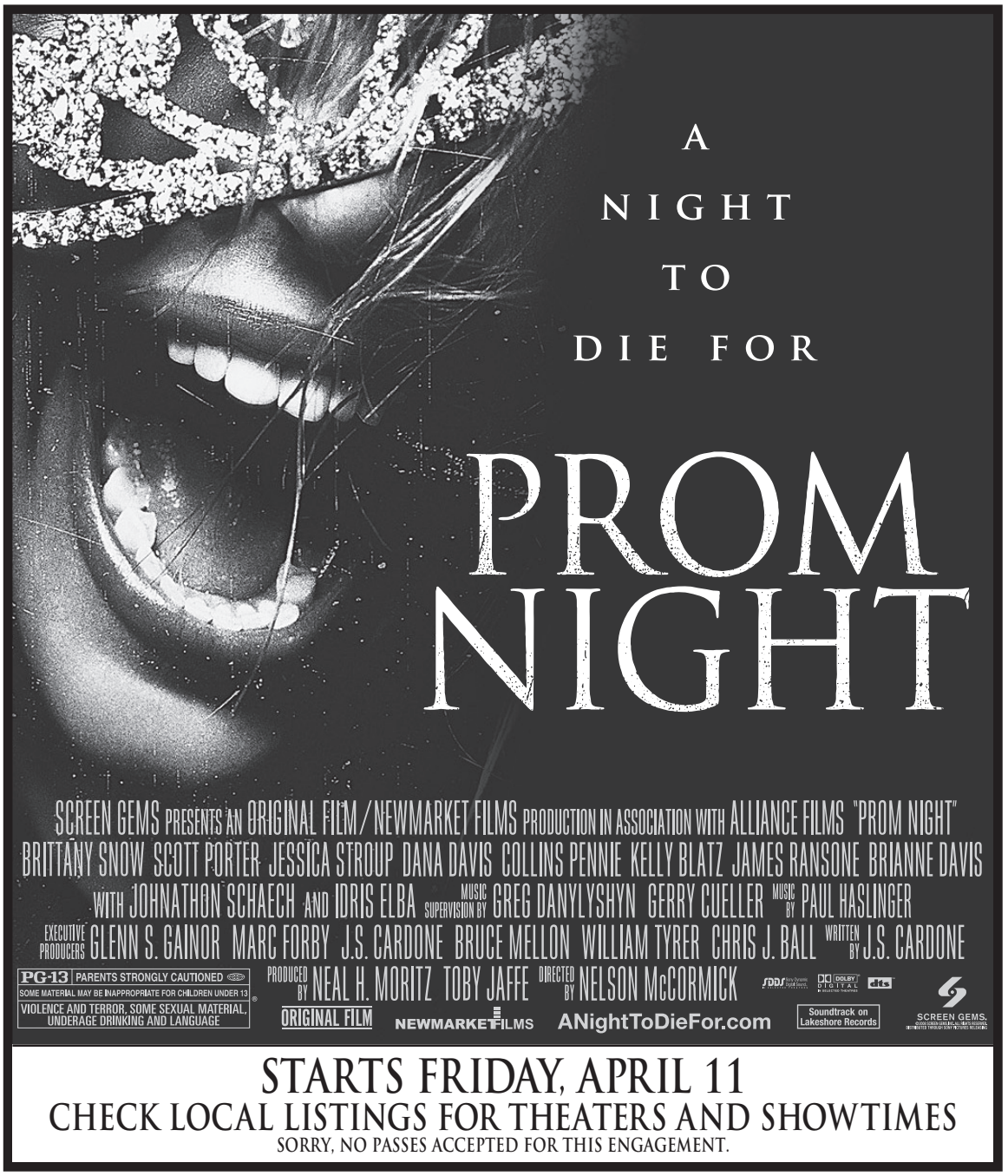
Married Life (1:38) *Elmwood, Empire.*
Miss Pettigrew Lives For a Day (1:51) *California, Empire, Opera Plaza, Piedmont.*
Nim's Island Starring *Little Miss Sunshine* (2006) sensation Abigail Breslin, this is a fantasy family film adapted from Wendy Orr's children's novel of the same title. Nim (Breslin) and her marine-biologist father Jack (*300*'s Gerard Butler, here playing two roles) live in an undiscovered, virginal island paradise where the former spends her days running around the beach in the company of sea lions and pelicans, and the latter engages in excessive research dedicated to nanophytoplankton. Things change when extremely agoraphobic action writer Alexandra Rover (Jodie Foster) and her alter ego, the Indiana Jones–like hero Alex Rover (Butler), get added to the equation. Counter to the promise of its beautifully animated opening sequence, *Nim's Island* rapidly becomes a corny tale about finding the courage to overcome one's fears. (1:35) *1000 Van Ness*, *Orinda*, *SF Centre.* (Komodore)

No Country for Old Men (1:56) *1000 Van Ness.*
The Other Boleyn Girl (1:54) *1000 Van Ness, SF Centre.*

CONTINUES ON PAGE 68 ››



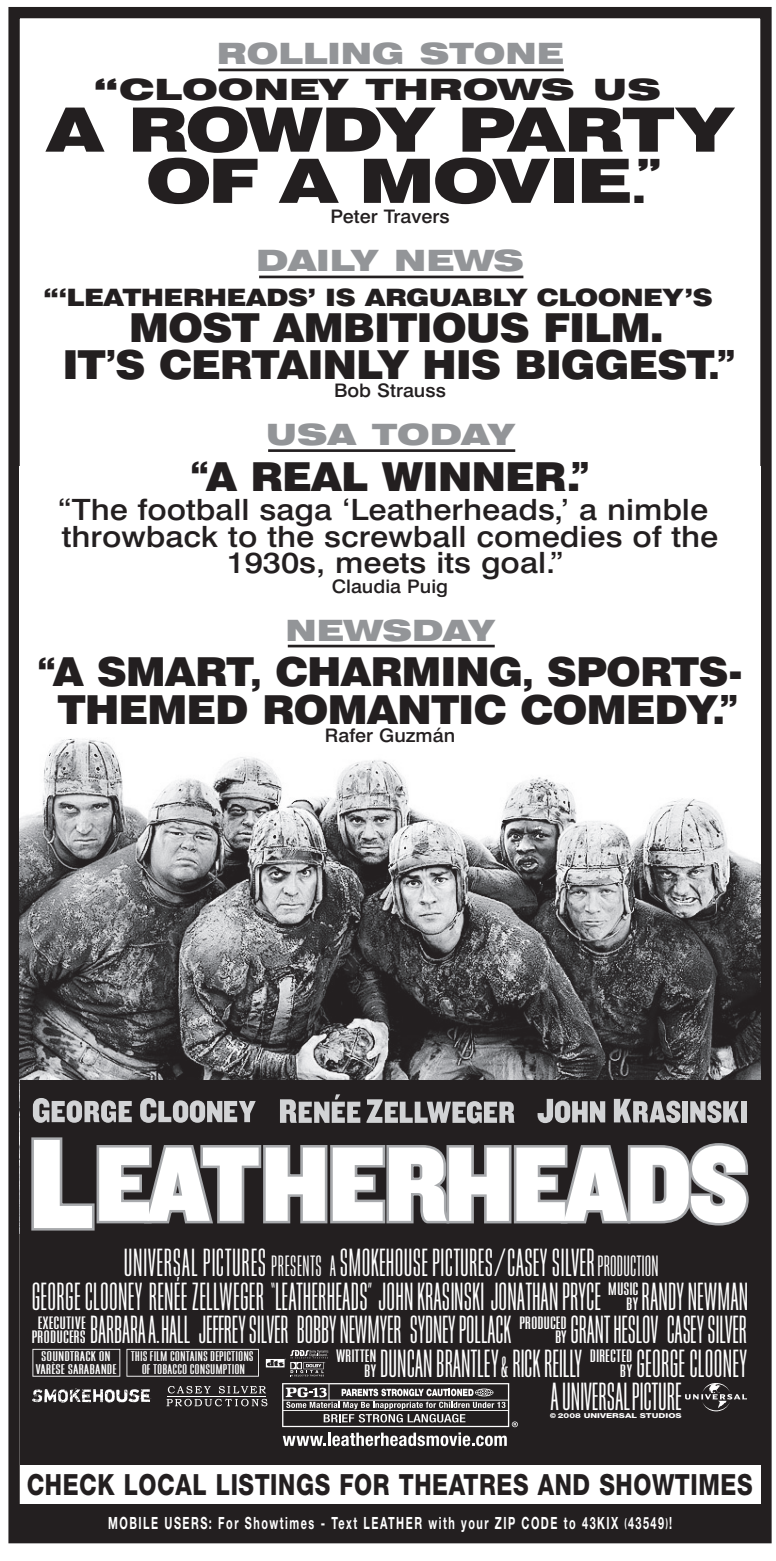












ONGOING

CONT››

Paranoid Park (1:18) *Lumiere.*
Planet B-Boy (1:35) *Lumiere, Shattuck.*
Priceless (1:42) Albany, *Embarcadero*, Piedmont.
The Ruins Two hot-bodied, freshly postcollegiate US couples make the fatal mistake of choosing to spend their last Mexican seaside vacation day on an inland trek to experience some actual local culture and history. Tempted into checking out an ancient Mayan temple not in the guidebooks, the tourists find themselves surrounded by hostile, armed jungle dwellers who immediately kill one backpacking bit player and send the others scurrying up the vine-covered pyramidical structure to safety. Temporary safety, that is. The picturesque ruins harbor something carnivorously evil that must be contained, even if that means sacrificing stray travelers. Though efficiently directed by Carter Smith, Scott B. Smith's adaptation of his second novel is no *A Simple Plan* (his first) — it's strictly formulaic genre material. Beyond a couple good early scenes and plot fillips it's not very scary, either, as a result of leaning too heavily on the "Ewww!" factor of amateur-surgery gross-outs. (1:31) *1000 Van Ness*. (Harvey)
Run, Fat Boy, Run (1:40) *Four Star, 1000 Van Ness, Shattuck.*
Shelter (1:28) *Elmwood, Embarcadero.*
Shine a Light One of the most-documented rock bands gives it a go with a finally Oscar-decorated auteur who made his name at least in part for his use of music, starting coincidentally with "Jumpin' Jack Flash" in 1973's *Mean Streets* and carrying through to his second use of "Gimme Shelter" in *The Departed* (2006). That's the pedigreed scent coming off *Shine a Light*, which looks in on and amps up the late-period Stones' live show, circa the 2005–07 "A Bigger Bang" tour. The retirement-age Stones may not be at their peak, but they're at their most willfully lively. Relying on energetic editing and splashy strobes that do little to hide the deep creases and veiny musculature of the band, as well as the occasionally hilarious, undercutting archival clip, Scorsese captures the Stones being a rock band, playing its canonical tunes, at its most grittily exuberant (Buddy Guy–guested "Champagne and Reefer") and its overweaning worst (the rightly little-performed "As Tears Go By"), paired well with Jack White on "Lovin' Cup" and horrendously with a soul-deficient Christina Aguilera on "Live with Me." That said, the entire exercise feels simultaneously flattened and inflated in its contrivance, like a Viagra-enhanced ego boost, from the IMAX scope to the director's cheesy, throwaway finale, reminiscent of a late-night TV talk show opening sequence. (2:02) *California*. (Chun)
Snow Angels (1:46) *Empire.*
Shotgun Stories (1:32) *Smith Rafael.*
Stop-Loss (1:52) *1000 Van Ness, Shattuck.*
Superhero Movie | (1:40) *1000 Van Ness.*
10,000 BC (1:48) *1000 Van Ness, SF Centre.*
There Will Be Blood (2:38) *SF Centre.*
21 A sheltered math genius (Jim Sturgess) is lured by his Machiavellian M.I.T. prof (Kevin Spacey) to join a casino card-counting team and goes from geeky outcast to glamorous high roller overnight. Think *Good Will Hunting* meets *Superbad* meets *Ocean's Eleven*. The first is a better working class tale, the second a funnier triumph of the nerds, and the third a juicer fix when jonesing for a bright lights, big city, Vegas thrill-seeking high. Sure, *21* has its moments: Spacey nails Mr. Cool–Mr. Evil and Sturgess is charming. But the supporting characters are flat, shamefully stereotypical (spiky-haired, sunglasses-sporting Asian dork; spoiled preppy jerk; tubby nerd) and worse, not funny. Meanwhile the plot, which should be fraught with high-stakes tension, plods painfully, predictably along. (1:58) *Grand Lake*, *1000 Van Ness*, *Orinda*, *Presidio*, *SF Centre*. (Sabrina Crawford)
Tyler Perry's Meet the Browns (1:40) *1000 Van Ness.*
Under the Same Moon (1:59) *Empire, Opera plaza, Shattuck.*
U2 3D (1:25) *Metreon.*
Vantage Point (1:30) *1000 Van Ness.*

REP PICKS

"Frank Tashlin" See "Bigger than Life," page 62. *Pacific Film Archive.*
"No Borders, No Limits: 1960s Nikkatsu Action Cinema" See pick box. *Yerba Buena Center for the Arts.* **SFBG**



If there's no disco-dancing Jamie Lee Curtis, how can they call it *Prom Night*? Yet another horror remake opens Fri/11.

PHOTO BY SUZANNE TENNER

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

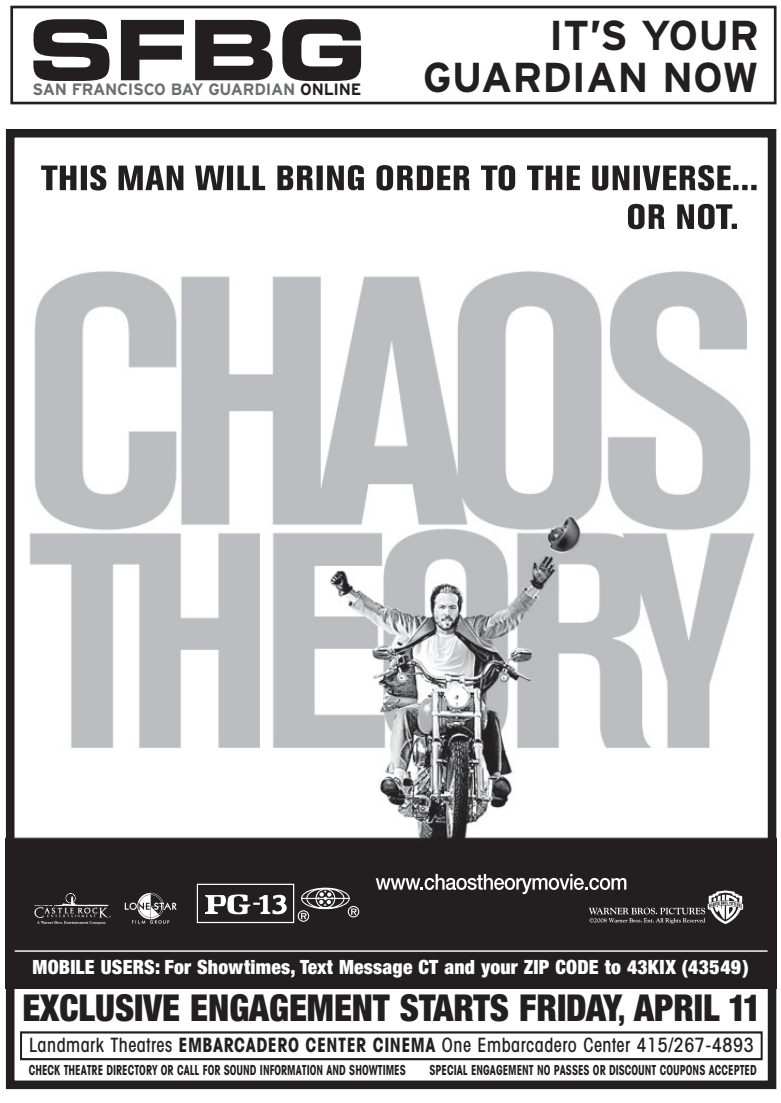
Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

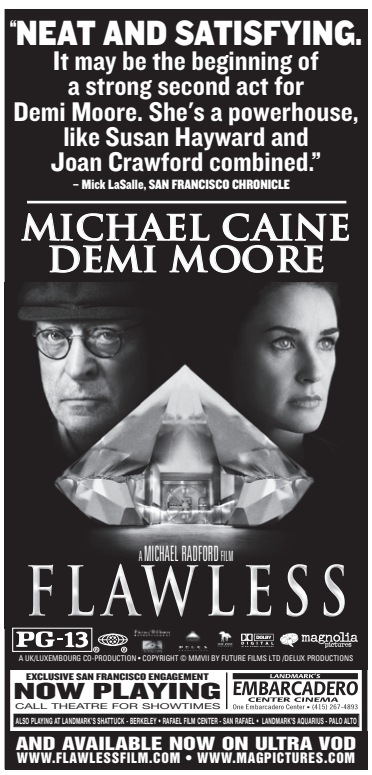
Rialto Cinemas Lakeside 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**







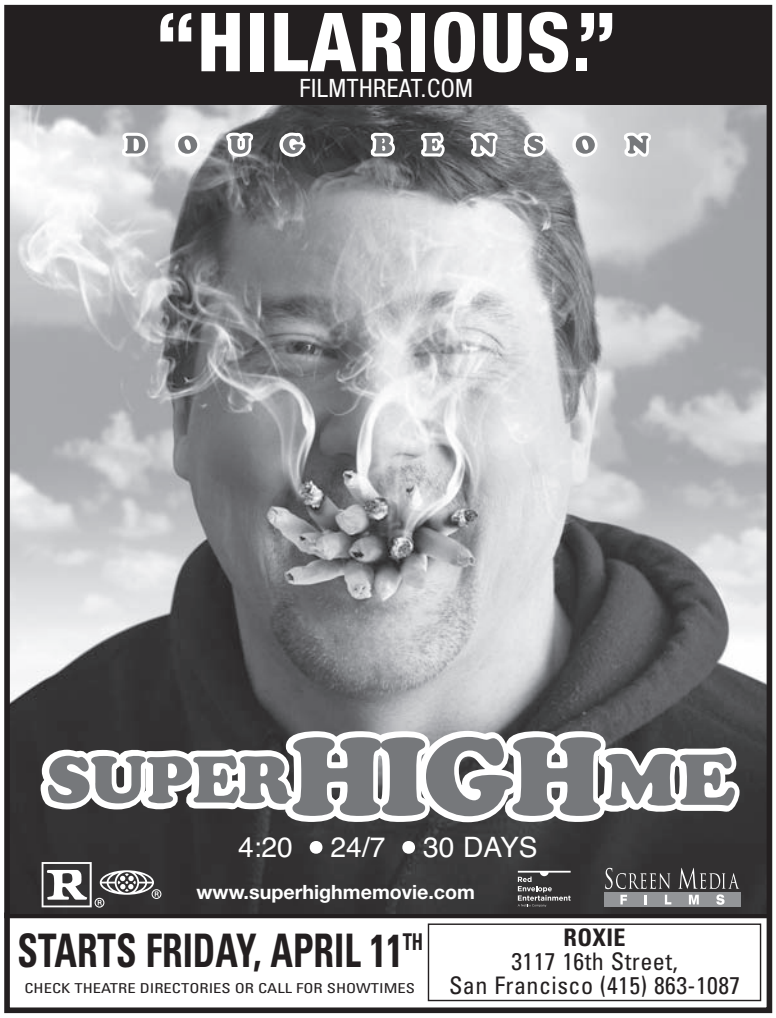














rep clock

Schedules are for Wed/9–Tues/15 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $6-8. "Palestine: Interior/Exterior," works by James T. Hong and Kamal Aljafari, Wed, 8. San Francisco Cinematheque presents: Screening and book release party in honor of *Cinematograph Seven — Live Cinema: A Contemporary Reader*, with works by Animal Charm, Wet Gate, and more, Thurs, 8. "700IS: Icelandic Experimental Film and Video Festival," Fri, 8. "Other Cinema": "New Perspectives on New Asia," with works by Yin-Ju Chen, James T. Hong, and Maya Schweizer and Clemens von Wedemeyer, Sat, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $6-9. "Dueling Divas: Moreau vs. Taylor": •**Eva** (Losey, 1962), Wed, 2:30, 7, and **Secret Ceremony** (Losey, 1968), Wed, 4:50, 9:20. "United Artists 90th Anniversary": •**On the Beach** (Kramer, 1959), Thurs, 2, 7, and **The Manchurian Candidate** (Frankenheimer, 1962), Thurs, 4:35, 9:35; •**Network** (Lumet, 1976), Sun, 2:30, 7, and **The Taking of Pelham One Two Three** (Sargent, 1974), Sun, 4:55, 9:20; •**The Great Escape** (Sturges, 1963), Tues, 12:15, 6, and **The Magnificent Seven** (Sturges, 1960), Tues, 3:30, 9:15. Academy of Art University School of Motion Pictures and Television presents: "Epidemic Film Festival," Fri, 7. "Jazz + Silent Film Festival": **Sherlock Jr.** (Keaton, 1924), Sat, 3; **The Cabinet of Dr. Caligari** (Wiene, 1920), Sat, 7; **Nosferatu** (Murnau, 1922), Sat, 9. All films with live score by the Club Foot Orchestra; for more info visit www.sfjazz.org. "SF Opera Cinemacast": **Don Giovanni**, Mon, 11:30am, 3:30, 7:30.

CERRITO SPEAKEASY 10070 San Pablo, El Cerrito; www.cerritospeakeasy.com. $12. "Thrillville's 11th Anniversary Show": •**It! The Terror From Beyond Space** (Cahn, 1958) and **Journey to the Seventh Planet** (Pink, 1962), Thurs, 7:30.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **Shotgun Stories** (Nichols, 2007), Wed-Thurs, call for times. **Bab'Aziz: The Prince Who Contemplated His Soul** (Khemir, 2006), April 11-17, call for times. **Irina Palm** (Garbarski, 2007), April 11-17, call for times. "Marx Brothers Celebration!": **Duck Soup** (McCarey, 1933), Fri, 7. This event, $7-10.

CITY COLLEGE OF SAN FRANCISCO 50 Phelan, SF. Free. "Documentary Films": **Training Rules** Wed, 7. For more information on this screening, call (415) 239-3580. "LGBTQ Film Festival": **FtF: Female-to-Femme** (Stark, Chisholm, 2007) with "Wrong Bathroom," (Heckman), Thurs, 11am. For more information on this screenings, call (415) 452-5723.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. "Film 50": **Belle de jour** (Buñuel, 1967), with a lecture by Marilyn Fabe, Wed, 3. "Film and Video Makers at Cal": "We Are Cinema," Wed, 7:30. "The Clash of '68:" **1973** (Isordia, 2005), Thurs, 6:30; **The Man Who Left His Will on Film** (Oshima, 1970), Thurs, 9. "Frank Tashlin": **The Girl Can't Help It** (1956), Fri, 7; **Son of Paleface** (1952), Sat, 4; **Will Success Spoil Rock Hunter?** (1957), Sun, 5. "The Magnificent Orson Welles": **The Immortal Story** (Welles, 1968), Fri, 9; **It's All True** (Wilson, Krohn, and Meisel, 1993), Sun, 2. "Still Lives: The Films of Pedro Costa": **All Blossoms Again: The Films of Pedro Costa** (Gerbault, 2006), Sat, 6; **Colossal Youth** (Costa, 2006), Sat, 7:45. "Heinz Emigholz: Architecture as Autobiography": **Schindler's Houses** (2007), Tues, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. $5-8.50. **Dr. Strangelove** (Kubrick, 1964), Wed, 2, 7:15, 9:20. **Bomb It** (Reiss, 2007), Thurs-Sun, 7:15, 9:20 (also Sat-Sun, 2, 4:15). **Persepolis** (Paronnaud and Satrapi, 2007), April 15-16, 7:15, 9:20 (also April 16, 2).

VICTORIA THEATRE 2961 16th St, SF; (415) 863-7576, www.victoriatheatre.org. $10. "Spike and Mike's Sick and Twisted Festival of Animation," Thurs-Sat, 7 and 9pm. Through May 10.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $6-8. "No Borders, No Limits: 1960s Nikkatsu Action Cinema": **A Colt Is My Passport** (Nomura, 1967), Thurs, 7:30; **Roughneck** (Hasebe, 1969), Fri, 7:30; **Gangster VIP** (Masuda, 1968), Fri, 9:30; **Red Handkerchief** (Masuda, 1964), Sat, 7:30; **Glass Johnny: Looks Like a Beast** (Kurahara, 1962), Sat, 9:30; **The Velvet Hustler** (Masuda, 1967), Sun, 7:30. SFBG

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FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0309726-00 The following person is doing business as **JEFF OAKES DESIGN**, 437 Fulton St., San Francisco, CA 94102. Santiago Rodriguez, 437 Fulton St., San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/1/08. Signed Jeffrey M. Oakes. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Karen J. Hong Yee on March 3, 2008. **March 19, 26, April 2, 9, 2008. L#422501.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0310066-00 The following person is doing business as **CURBSIDE PRODUCTIONS,** 4268 22nd St., San Francisco, CA 94114. Someshree Rampersad, Adris KG Beasley,235 Orizaba St., San Francisco, CA 94132. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 3/14/08. Signed Someshree Rampersad. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Mar 14, 2008. **April 2, 9, 16, 23, 2008. L#422702.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0310293-00 The following person is doing business as **4THEPASS**. COM, 501 Alabama St., San Francisco, CA 94110. Frederic Fuchet, 420 Berry St. #425, San Francisco, CA 94158. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/21/08. Signed Frederic Fuchet. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Karen J. Hong Yee on March 21, 2008. **March 26, April 2, 9, 16, 2008. L#422603.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0310308-00 The following person is doing business as **CITY VIEW MEDIA, INC**., 1310 Fillmore St., San Francisco, CA 94115. City View Media Inc, 1310 Fillmore St., San Francisco, CA 94115. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 3/18/2008. Signed Jacques Haitkin. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on March 21, 2008. **March 26, April 2, 9, 16, 2008. L#422602.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0310422-00 The following person is doing business as **MJ&E**, 240 Randall St., San Francisco, CA 94131. Edzel R. Musni, 240 Randall St., San Francisco, CA 94131. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date 3/26/08. Signed Edzel R. Musni. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on March 26, 2008. **April 2, 9, 16, 23, 2008. L#422704.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0310442-00 The following person is doing business as **CONVOKE SYSTEMS**, 275 Battery St., San Francisco, CA 94111. Convoke Media, Inc. (California), 275 Battery St., San Francisco, CA 94111. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/1/08. Signed Gary Portney. This statement was filed with the County Clerk of the City and County of San Francisco, CA byMaribel Jaldon onMarch 27, 2008. **April 4, 9, 16, 23, 2008. L#422703.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0310636-00 The following person is doing business as **THE HAIRAPIST**, 111 Maiden Lane Ste 303, San Francisco, CA 94108. Mary Amen, 111 Maiden Lane Ste 303., San Francisco, CA 94108. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/2/08. Signed Mary Amen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on April 2, 2008. **April 9, 16, 23, 30, 2008. L#422804.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0310640-00 The following person is doing business as **WATER CAPITAL USA**, 101 California St. Suite 2800, San Francisco, CA 94111. Bridgeway Capital Advisor, 1 Front St. Suite 1100, San Francisco, CA 94111-5361. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed John F. Goodman. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on April 2, 2008. **April 9, 16, 23, 30, 2008. L#422803.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0310669-00 The following person is doing business as **HOT, HOT STUDIOS, HOT STUDIO, INC.**, 585 Howard St. First Floor, San Francisco, CA 94105. Hot Studio, Inc., 6622 Chabot Road, Oakland, CA 94618. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 8/17/1999. Signed Maria Givdice, CED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on April 03, 2008. **April 9, 16, 23, 30, 2008. L#422801.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: April 3, 2008. To Whom It May Concern: The name of the applicant is: **WAHOO INTERNATIONAL LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1581 Webster St. Rm 240, San Francisco, CA 94115-3609. Type of License Applied for: 47-ON-SALE GENERAL EATING PLACE. Publication date: **April 9, 2008 L#422802.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: April 3, 2008. To Whom It May Concern: The name of the applicant is: **ROTHAR RUA LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 798 Arguello Blvd. San Francisco, CA 94118-4066. Type of License Applied for: 41-ON-SALE BEER AND WINE - EATING PLACE. Publication date: **April 9, 2008 L#422806.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: April 2, 2008. To Whom It May Concern: The name of the applicant is: **MARTINI PARK OF SAN FRANCISCO LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: One Rincon Ctr, 101 Spear St. B07, San Francisco, CA 94105-1533. Type of License Applied for: 48-ON-SALE GENERAL PUBLIC PREMISES. Publication date(s): **April 9, 16, 23, 2008 L#422805.**

NOTICE OF SUMMONS (FAMILY LAW)CASE NUMBER: FDI-07-765826. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **JESSICA THREAT** for the summons of RESPONDENT **EDWARD ROBINSON**. TO ALL INTERESTED PERSONS: Petitioner Jessica threat, 164 Sagamore St., San Francisco, CA 94124 filed a petition with this court for a summons of respondent Edward Robinson. THE COURT ORDERS that Respondent file a Response at the court. Signed by Donna J. Hitchens, Presiding Judge on Mar 25, 2008. Endorsed Filed, San Francisco County Superior Court of California on March 26, 2008 by Gordon Park-Li, Clerk. Anamaria Birdsong, Deputy Clerk. **April 2, 9, 16, 23, 2008. L#422701**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544797. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Rosie Eidubejes Solorio for change of name. TO ALL INTERESTED PERSONS: Petitioner ROSIE EIDUBEJES SOLORIO filed a petition with this court for a decree changing names as follows: Present Name: **ROSIE EIDUBEJES** SOLORIO. Proposed Name: **ROSIE DANIELLE DE SOLIS**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Apr 17, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Feb 15, 2008. Endorsed Filed, San Francisco County Superior Court of California on Feb 15, 2008 by Elias Butt, Deputy Clerk. **March 19, 26, April 2, 9, 2008 L#422502**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544862. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Christopher Everett Brown for change of name. TO ALL INTERESTED PERSONS: Petitioner CHRISTOPHER EVERETT BROWN filed a petition with this court for a decree changing names as follows: Present Name: **CHRISTPHER EVERETT BROWN**. Proposed Name: **NAJI ALI**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 13, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Mar 10, 2008. Endorsed Filed, San Francisco County Superior Court of California on Mar 10, 2008 by Gordon Park-Li, Clerk. Elias Rio, Deputy Clerk. **March 26, April 2, 9, 16, 2008. L#422605**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544883. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Carlos Villanueva for change of name. TO ALL INTERESTED PERSONS: Petitioner CARLOS VILLANUEVA filed a petition with this court for a decree changing names as follows: Present Name: **CARLOS VILLANUEVA**. Proposed Name: **CHARLIE VILLANUEVA**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 27, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Mar 20, 2008. Endorsed Filed, San Francisco County Superior Court of California on Mar 20, 2008 by Gordon Park-Li, Clerk. Christina Ballista, Deputy Clerk. **March 26, April 2, 9, 16, 2008. L#422604**

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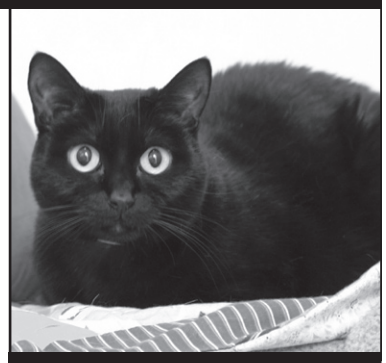
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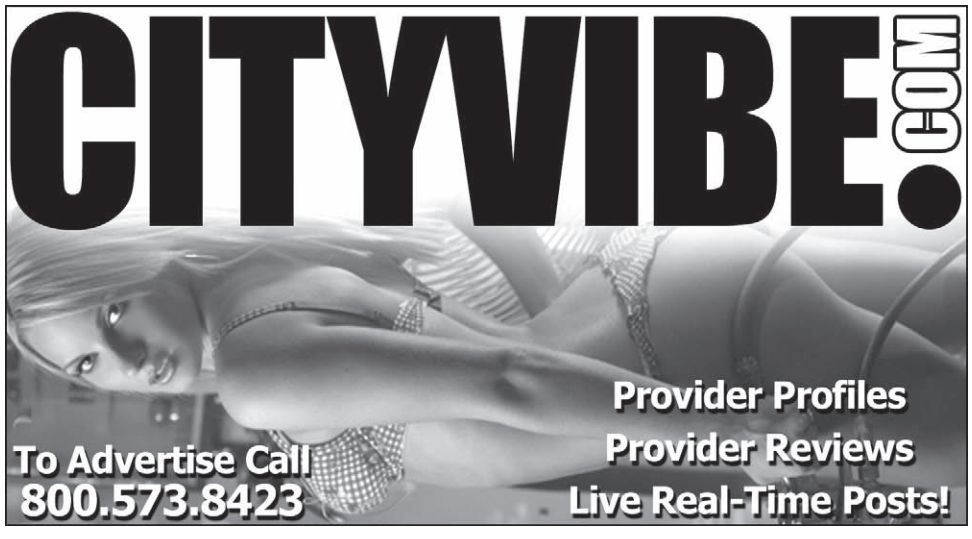
















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A-gain

By Andrea Nemerson
› andrea@altsexcolumn.com

Dear Andrea:
I have a friend who claims to be asexual. Although women (and occasionally men) have expressed romantic interest in him, he never seems to want to pursue a physical relationship — or any kind of intimate relationship at all. He says he's quite happy, but I'm confused. Doesn't everyone have some level of sexual desire? Or is there really an asexual community out there which is happy to be untouched? What do you know about this?
Love,
A OK?

Dear A OK?:
Oh, lots. I wrote about asexuality a few years ago following a big cover story about it in *New Scientist* [11/03/04], in the course of which I discovered that the movement's Web master and spokesperson, David Jay, is not only local but went to my alma mater with a close friend of mine and therefore is practically family. So I know *everything* about it!

OK, I don't know everything — but I *can* answer questions. Most people, barring those rarities like the *This American Life* interviewee I call "The Man with No Testosterone," may have "some level" of sexual desire flickering away in there somewhere. But if that flame is sufficiently dim or sufficiently unappealing to the flickeree, he or she may chose to ignore it altogether. Some, though, have searched their psyches and failed to detect even the faintest flicker of interest, and they may feel fine about that. It seems to me that the most reasonable reaction to people who feel fine is to feel fine back at them. Still, asexuality remains somewhat of a hard sell.

For whatever reason, many people — sexual people — find it hard to accept the idea that nobody is under any obligation either to feel desire or to act on it. Most of us are accustomed both to wanting sex and to *wanting* to want sex. (Desire disorders are the new erectile dysfunction — expect to see, say, Michelle Obama starring in a commercial for a breakthrough treatment in a few years.) How can people have no desire to feel desire? Aren't they broken? Don't they want to be fixed? Shouldn't they want to be fixed? If you take these sane, rational adults at their word, that word is no.

As I was procrastinating answering your question a friend mentioned she knew an asexual woman who'd been interviewed about it on TV, which led me to this YouTube clip (www.youtube.com/watch?v=CeKGOMUVU7g) where you can see many of the asexuality movement's big names (well, it's a small pond, but these are the people who are most frequently interviewed and featured on Web sites and the like) telling their stories and proudly proclaiming their lack of interest in getting in your pants. (I can't remember the chant I made up for them the last time I wrote about this: "We're A / We're OK / Now just go away," maybe?) I can't promise that this clip or any of the others available online is any better than any other 4.5 minutes given a serious but potentially salacious subject on a typical TV magazine show. After the interviews the reporter turns to the camera and dutifully chirps, "Of course, some experts doubt even the existence of asexuality!" Of course they do! There are experts who will appear on these shows to doubt the existence of air if it gets them on TV. And then there's the odious sexologist Joy Davidson, who offers this take while wearing an awful lot of lipstick:
Presenter: *Can labeling oneself asexual become a self-fulfilling prophecy?*
Davidson: You might as well label yourself not curious, unadventurous, narrow-minded, blind to possibilities.... That's what happens when you label yourself as ... sexually neutered.

Well, they didn't label themselves that way, lady. You did. Davidson's insistence that people who don't want to have sex must be in some way damaged reminds me, irritatingly, of another well-known sex therapist I heard claiming that Viagra and friends cause as much damage to a relationship as they repair, and that if you really want to overcome erectile dysfunction you have to see a therapist. But Davidson is meaner.

So, yes, your friend is probably telling the truth, and yes, there is such a community of "out" asexuals, albeit largely online (but there's no shame in that — all hail the Internet's awesome community-building powers!). The one thing you're wrong about is the supposition that such people eschew intimacy of any sort. There are folks like that, of course, but we'd do better to call them "hermits." Asexuals have intense friendships and even romantic relationships. They identify, in many cases, as straight or gay, although it's hard not to imagine an asexual lesbian, for instance, as someone who's particularly interested in not having sex with women. You could get a little woozy thinking that way.

I do have to admit wondering whether asexuals like David Jay could be having as much "fun" as they routinely claim to have. "We're having too much fun to have sex!" How much fun does anyone have, really, who isn't, say, a professional skateboarder or a four-year-old? Who has the time?
Love,
Andrea

For an older column on this subject, see www.altsexcolumn.com/index.php?article=373

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.

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ARIES

March 21–April 19
We urge you to be like a cat in a suburban backyard, stalking a poor little bird. Be ready to pounce and enjoy the tension leading up to your leap, but don't bust a move until you're sure of success. Cats don't pounce until they're sure they'll hit their target.

TAURUS

April 20–May 20
Have you been avoiding craptastic conversations with your friends? The sorts of chats that fill you with dread and send you directly to the couch to zone out on reality TV? Well, this would be a great week to have those talks. Be present and don't expect results, but do it.

GEMINI

May 21–June 21
This is a week for being in motion. This may be metaphorical: overcoming real obstacles, having difficult confrontations, or whatnot. Or it might mean you actually get on a bike or hop on a Greyhound and get gone. In any case, your move will be a good one.

CANCER

June 22–July 22
You'll be going through some meaningful internal transformations in your heart. The worst thing would be to think that you know what these changes mean for your future. You don't know squat. Don't waste your time trying to peer into the great unknown; focus on letting go.

LEO

July 23–Aug. 22
Your brain is like the Energizer Bunny on a keyful of meth. You're just going and going and going, making a decreasing amount of sense. Surely soon you'll be picking your face into a giant scab. Unpleasant! Try selecting one brilliant insight and sticking with it.

VIRGO

Aug. 23–Sept. 22
Your greatest success will come from being open and in touch with your best interests and those of the people around you. Disaster will come from projecting your fear and anxiety onto various possible scenarios and getting all riled up.

LIBRA

Sept. 23–Oct. 22
You're in the right emotional place at the right emotional time. You're yourself and everyone likes you. You could totally screw this up, however, by making sudden changes or generally being a flipped-out spaz. Don't take on anything new this week.

SCORPIO

Oct. 23–Nov. 21
The time has come for you to truly break down and let go of those crappy old habits that have been complicating your life. Deep changes are necessary and you're going to have to submit to a host of short-term pains in order to achieve a higher level of living.

SAGITTARIUS

Nov. 22–Dec. 2
Sag, it's important for you to be open and positive, and to work on staying mindful of the difference between anxiety and intuition. We see you vacillating between states of buoyant positivity and tweaked-out tweakiness. Observe how your mood affects reality.

CAPRICORN

Dec. 22–Jan. 19
This is the best week you've had in months! Because you've applied yourself so wisely and diligently, you're now in a position to bring your most true self into your closest relationships. We see you getting clear about the mistakes you've made in the past and moving forward.

AQUARIUS

Jan. 20–Feb. 18
While this is a great time to begin something new, there's a danger of getting in over your head and freaking the frick out. Be wise about your boundaries and make sure that anything you begin feels like an organic extension of yourself.

PISCES

Feb. 19–March 20
Time to deal with your higher and lower intentions. Identify any passive-aggressive ways of enabling yourself to perpetuate any crappy dynamics, and investigate how you could use clearness and directness as tools for real change. SFBG

By Michelle Tea and Jessica Lanyadoo

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past seven years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at lovedoubleteam@hotmail.com.









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› women seeking men

LET'S HAVE FUN
SF, 20, looking for a nice, outgoing, fun, honest SM, 20-30, for friendship first. If more develops, great. I enjoys reading, drawing and more. ☎265785

LET'S SEE WHAT HAPPEN!
SF, 30s, shy, caring, feminine, health-minded, classy and adorable. Enjoys camping, shopping, dancing, exercise, walking, the beach, dining out, night clubs, relaxing and more. Seeking SM, 30-49 for friendship and possibly more. ☎263705

SPARKS FLY
SWF, 54, 5'4", fit, attractive, energetic, brown/blue, enjoys movies, dining, hiking, camping, fairs and museums, seeking a fun, adventurous gentleman, 45-68, to share life, are you the one? ☎197581

LEAVES ARE FALLING
Attractive, slim, fun-loving, mid-60s, N/S, likes children, animals, movies, dinners, music, gardening, mountains, beaches. Seeking kind, trusting SWCM, 51-69, for companionship, LTR. ☎547885

FRIENDSHIP AND FUN
SWF, 55, chiropractor, affectionate, outdoorsy intelligent, attractive and loving, enjoys nature and trying new things. Seeking playful, intelligent, warm-hearted man with adventurous streak to share getaways, friendship and fun. Possible LTR. ☎241386

LOOKING FOR ADVENTURE
Extremely fat, married, middle-aged white housewife, about 225lbs, seeks WM under 50, for weekday/daytime intimacy. Be healthy, discreet and patient, please. ☎747004

COMPANIONSHIP WANTED
Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. ☎861416

SCORPIO
SWF, 56, swedish decent, enjoys billiards, water skiing and Harley's, seeking a SM, 30-65, fun-loving, honest, sincere, give me a call. ☎247003

FRIENDS FIRST
SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. ☎943818

ATTRACTIVE SHF
Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 55-63, N/S. Prefers San Francisco area. ☎651494

SMART CLASSY LADY
SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, 5'10"+, N/S, N/D, N/Drugs, with similar interests, for friendship, companionship. ☎660214

KILLER SMILE
SHF, 49, fun-loving, funny, loves sports, movies, weekend getaways. ISO loving, adventurous SW/HM, 39-59, for friendship and dating, your side of Bay or mine. ☎226295

CURVY WIDOW
Attractive, educated curvy widow, 5'7", long blonde hair, green eyes, who works in South Bay area, seeking sincere SM, 40-60, for movies, music, travel. ☎965249

STERN BLACK NUNS
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SWEET AND SINGLE
Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. ☎434857

LET'S MEET SOON!
SF, ambitious, healthy, optimistic, likes museums, music, staying fit, outdoor fun, ISO nice gentleman, 50=69, with similar qualities, for LTR. ☎264665

YOU FOUND ME!
SF, very hard-working, feminine, likes staying home, walks, dining out, ISO nice guy, 40-49, for dating and maybe LTR. ☎264667

SWEET AND NICE
Caring lady, very classy, compassionate, enjoys reading, long drives, walks, ISO nice gentleman, 51-68, for dating, romance, maybe relationship. ☎264671

LET'S DANCE TONIGHT!
Caring, sweet, honest SF, with good morals, seeks gentleman, 42-58, to share outdoor fun, dancing, biking, leading to possible LTR. ☎264676

SEEKING A REAL MAN
Intelligent woman, 30ish, seeks a nice guy, 50-65, to share interests like dancing, music, outdoor fun and more. ☎264678

› men seeking women

LET'S HAVE SOME FUN!
SWM, 42, 5'10", 185lbs, N/S, very outgoing and fun, seeks woman, 18-55, for friendship first. ☎268790

1980'S METALHEAD
SWM, 35, smoker, seeks SB/HF, 35-52, for LTR. I love football, walks on the beach, time at home, nd of course 80s metal! ☎269334

VERY OPEN-MINDED
SWM, 28, 6'1", 225lbs, N/S, in good shape, seeks fun WF, 18-40, for friendship first, maybe more. ☎266731

DRAMA FREE
SHM, 35, looks 25, 5'7", 160lbs, handsome, down-to-earth, open-minded, light smoker, no children, has a job, seeks SF for casual relationship. ☎266810

IS THAT YOU?
Athletic SM, 5'8", enjoys road trips, weekend getaways, cuddling. Seeking that special someone to share laughs and good times together. ☎268287

ARE YOU OUT THERE?
SHM, 36, N/S, seeks fun woman, 21-45, to relax and chill with. Call, let's get to know one another! ☎268345

GOOD EAST BAY MAN
Sensitive, sweet SM, 24, loves having sex, kinky and freaky stuff. Looking for similar female, 18-45, for possible relationship. ☎268076

LET'S MEET
WM, 6', 190lbs, brown/blue, likes going to movies, walks, watching tv. I'd like to meet a WF, 45-65, for dating and spending time together, possibly leading to a relationship. ☎265874

CALL ME
SM, 27, 6'3", 230lbs, long brown/green, looking for someone to talk to and get to know. If interested, please respond. ☎266014

COMPATIBLE COMPANION
SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, , ISO nice looking, charming female, 60s/70s, for quality time and more. ☎462878

LOOKING FOR NEW FRIENDS
SWM, 60, 170lbs, 5'8", looking for soulmate to explore a possible future together, with love, respect and affection as the building blocks. ☎247258

DINNER EXCHANGE
Let's try each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. ☎882926

SEEKING FRIEND
Bilingual SHM, 51, lovable, 5'9", 195lbs, clean, no drugs, wanting serious, affectionate relationship with warm-hearted, happy woman, 20-56. Call me! ☎202389

SENIOR MALE
Fit, nice-looking SWM, late 60s, 165lbs, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. ☎20 0365

MISCHIEVOUS MAN...
of letters, reader with classical tastes, writer of subversive provocations, French translator, folk musician, tennis player, Zen practitioner and mild-mannered enemy of the state seeks magnanimous and intellectually alive companion to explore the tragicomedies of life. ☎265941

› men seeking men

VIRGIN HORNY BUBBLE BUTT
BiBM, 28, 5'11", 220lbs, athletic, fit, attractive, seeks the right person to give it to me and I'll give it to you. ☎268361

STRIP NAKED
Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. ☎753246

OLDER BI-MALE
A very discreet bi-male, 60, seeking bi-curious asian/oriental males, 18-60. Leave message with first name and phone number, and I'll get back to you as soon as possible. ☎191269

STRAIGHT OR BI WANTED
Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. ☎897273

NUDE PSYCHOTHERAPY
Lay on my couch naked while amateur psychiatrist listens to your problems and sexual fantasies. SWM, 45, seeks trim-waisted man, under 45. ☎867597

NAKED IN THE SHOWER
Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. ☎863423

ORAL SUBMISSION
Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. ☎877130

LEAN AND MASCULINE
friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. ☎886605

CRAVING AFFECTION?
Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. ☎862331

ORAL
WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. ☎778621

› women seeking women

WAS OUT, JUST NOT LOOKING
Direct GHF, 40, 5', masculine, enjoys movies, shopping, walks, family gatherings, and holding hands. Seeking GHF, 27-35, feminine, HPTW, who knows how to cook Latin food, for possible marriage ☎178820

GIVE ME A CALL
SBF, 30, 5'6", 150lbs, attractive, fit, intelligent, likes sports and movies, seeks ambitious, affectionate, kind-hearted, feminine, honest SBF, 21-40, for friendship, fun and companionship. ☎251637

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Share your wife with me. Well-endowed black master, ISO married ladies with a bit of kink in them, who are fit and attractive, nasty and lustful., to share lots of adult fun times. ☎253133

LOAN ME YOUR WIFE!
Handsome, easygoing, discreet, well-mannered, gentleman, 57, 6', 190lbs, well-hung and bi. Love to hear from hip couples. ☎248085

MIXED HOT SEXY COUPLE
Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. ☎753064

NICE ITALIAN GUY
Single Italian guy, 56, straight, clean and sober, looking for a clean, sober Bi couple for fun times. ☎267630

CURIOUS & EXPERIENCED
Bi curious WM, 40, 5'11" seeks couple any age for man on man action while the lady watches and masterbates. Older women are a plus. ☎268809

› tv/ts

FUN TIMES
SWM, late 30s, 6'1", 220lbs, good looking, seeking girls and TS's, for good times and more. ☎251435

› friends/activities

EXPLORING, HEALING 2GETHER
SM, young 30s, seeking friends of all types to explore spiritual healing and intense experiences. Let's get together. ☎228078

LET'S DO OPRAH
Are you disabled and treated disrespectfully because of it? Me too! Want to talk about it? Give me a call. Lets get together, anyone? ☎182266

EROTIC COMPUTER
Female domme BBW, and computer virgin. Seeks sci-fi geek, techno angel, and as submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. ☎802472

CALLING MUSIC LOVERS
My wife and I invite you to our east-bay home to watch rare concert footage of The Beatles, Led Zeppelin, Tom Petty, Queen, Rolling Stones, and many more. Please leave phone number. 21-70. ☎996276

LOOKING FOR OPTIMISM
Optimistic lady, attractive and talented in senior years. looking for counterpart. Optimistic about health, the beautiful world of nature, hobbies, friends, and most of all an outstanding sense-of-humor and interested in showing unconditional love. ☎135477

› kinksters

WOMAN, THOU SHALT BE SPANKED
why? I don't know, i'm no shrink, just a sexy man who will spank you, maybe it just feels good? ☎132839

EASY GOING EAST BAY GUY
Male, 47, easy going, prefer one on one sex but wouldn't mind trying with another woman. I'm also willing to try some light bondage or blindfolds. Interested? ☎243728



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0407

GUARDIAN
THE SAN FRANCISCO BAY GUARDIAN

HIV Positive Men and Women

Perianal neoplasia (PAIN) is abnormal tissue/skin around the outside of your anus caused by HPV. PAIN is treated to prevent anal cancer. HIV-positive men and women with PAIN may be eligible for a UCSF treatment study with an investigational agent, sponsored by the AIDS Malignancy Consortium of the National Cancer Institute. Eligible volunteers will receive $25 cash reimbursements. Call **415-353-7443** for info.

HIV-Positive Men Apply

Anal neoplasia and anal cancer are caused by human HPV. A vaccine, Gardasil, is approved to prevent HPV in women, but has not been studied in men. HIV-positive men may be eligible for a UCSF study of the HPV vaccine, sponsored by the AIDS Malignancy Consortium of the National Cancer Institute. Eligible volunteers will receive the Gardasil vaccine, anal check ups and tests, and $25 cash reimbursement at study visits. Call **415-353-7443** for info.

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415-495-4800

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707-644-4004

LAW OFFICES OF TIM A. PORI
CERTIFIED CRIMINAL LAW SPECIALIST

UCSF RESEARCH STUDY

EFFECT OF CHROMIUM ON INSULIN RESISTANCE AND MUSCLE FUNCTION. Participants must be 20-50 yrs old, non-diabetic, of normal body weight and not exercising regularly. Reimbursement for time and effort. Please call 415 353-7940.

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UCSF University of California San Francisco

This is NOT a treatment program.

To determine eligibility please call: (415) 476-7471 for more info (9am-4pm) or (415) 476-7498 to leave a message (24hrs.)

